



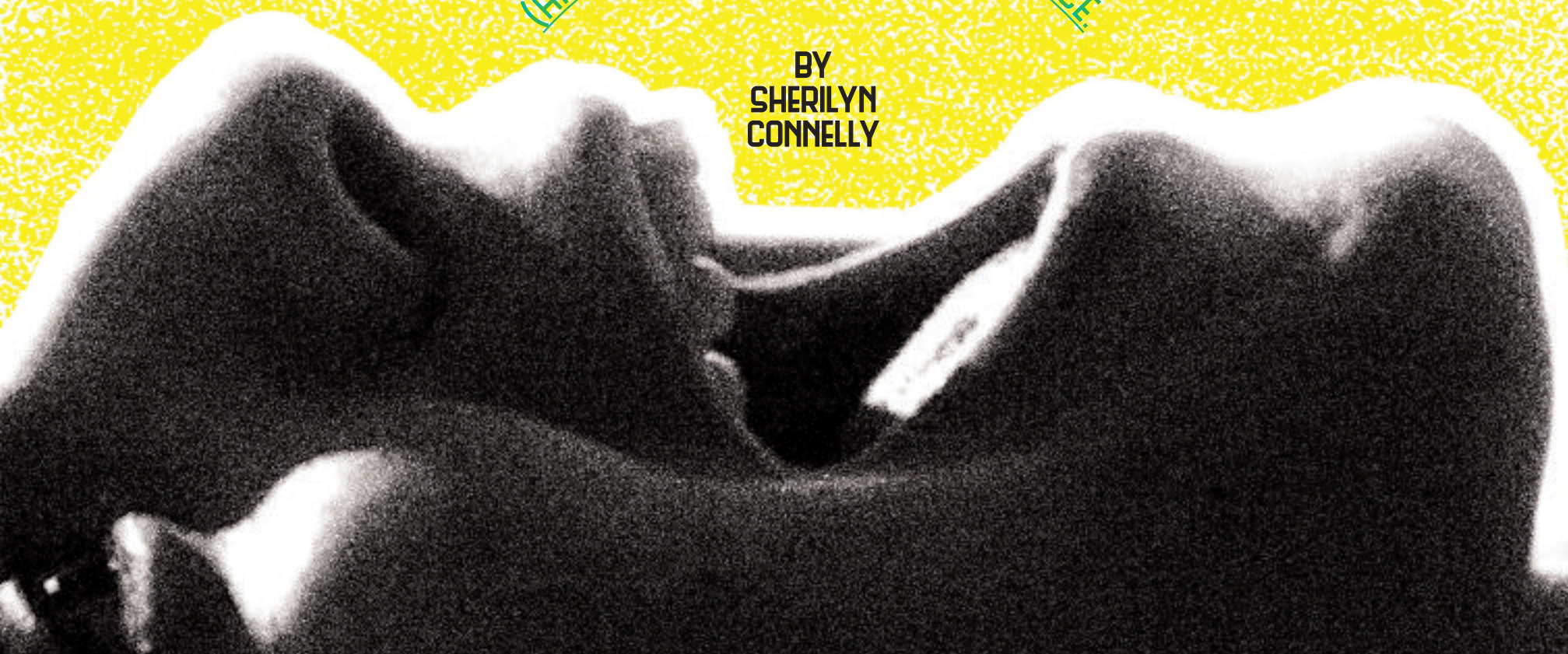
THE MIRACLE PLANT THAT
REPELS NIMBYS! **PAGE 7**

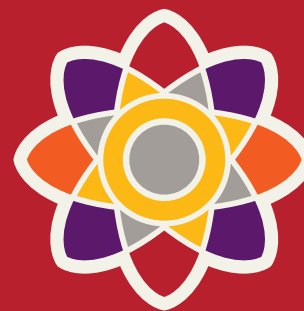
AN ANNIVERSARY FOR THE LOUDEST CLUB
IN THE URBAN WILDERNESS! **PAGE 32**

BEYOND THE DIAL

AFTER YEARS OF FIGHTING WITH THE FCC, OUTLAW BROADCASTERS PACKED UP
THEIR THINGS, MOVED ONLINE, AND HAVE BEEN VERY HAPPY
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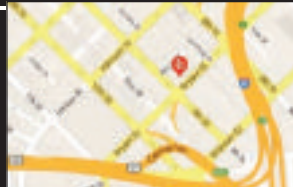
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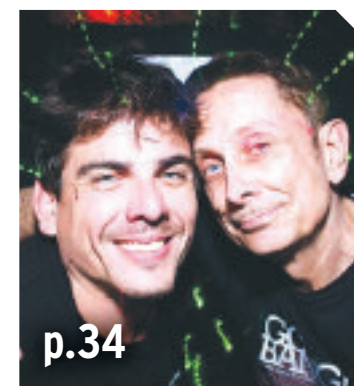
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SHADES OF THE PAST

The colors on San Francisco's
outside reveal the spirit of
San Francisco's inside.

By Joe Eskenazi

PAGE 8

BEYOND THE DIAL

Pirate radio packs up and
moves to the unregulated
wilderness of the Internet.

By Sherilyn Connelly

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THE DARK SIDE OF FLOUR

Good information on flour, keep it coming: So glad to see this trend! But I would like to see more discussion of the issue of mycotoxins in food as well ["There Will Be Bread," Anna Roth, feature, 11/27]. Wheat flour tends to contain high amounts of certain mycotoxins (such as trichothecenes and fumonisins) that are not regulated in the U.S. If I knew that these artisanal wheat flours were low in mycotoxins (as well as from heritage strains that are a pleasure to eat), I would buy them in a heartbeat! Otherwise, I will have to keep purchasing wheat grown in Italy, where their standards, with regard to mycotoxins in food, are much more strict than the (non-existent) ones in the U.S.

Lisapetrison

CITY OF FRANCHISES

Doesn't matter what the city says about burger joints, this reader says only one matters to him: The City is full of chain stores: Starbucks, Safeway, Arco, Chevron, to

name a few ["Chain Overreaction," Pete Kane, Eat, 11/27]. As far as burgers, there is only one that counts, In-N-Out Burger (an animal-style double-double and a chocolate shake). All the other overpriced, overhyped [places] can't compare.

Aliasetc

NEON LIGHTS

Reader raises his glass for the new bar column: This is great ["Seen and Not Heard," Benjamin Wachs, Distillations, 11/27]. Cool way to review bars — much more interested in going [to Emperor Norton's Boozeland].

RobReady

CHANGING THE CHANNEL

Column seemed to miss the point: Very boring ["The Bold and the Beautiful," Katy St. Clair, Kill Your Television, 11/27]. An aspiring filmmaker who you barely told us anything about? This whole piece was garbage.

Amerianabroad

"It amazes me in this day and age that we can still have the lack of awareness shown by this particular driver."

JKALI COMMENTING ON "UBER PASSENGER ALLEGES VERBAL AND PHYSICAL ASSAULT BY DRIVER"

BLOG COMMENTS OF THE WEEK

This incident calls attention to the need for monitoring ride share companies: The taxi business is dangerous. Stuff happens. Long ago, cities realized it should be monitored (regulated) ["Uber Passenger Alleges Verbal and Physical Assault by Driver," Joe Eskeanzi, the Snitch, 11/25]. Ride sharing companies seek to fundamentally undo this monitoring. UberX placed this driver with this passenger. But Uber's attitude is: We are not responsible for anything that happens on the ride. So, UberX is a taxi company that simultaneously refuses to adhere to any oversight or to assume responsibility in an arena — specifically, the taxi industry — where long ago, communities realized there was a genuine need for oversight.

DaveBobSutton

Another reader weighs in on the Uber incident: It amazes me in this day and age that we can still have the lack of awareness shown by this particular driver. I'm not gay and I'm

not of Mexican decent, but I see no difference in the rights or respects that either of these would present. The old Golden Rule should come into play here. With that said, what does this mean for Uber? Maybe it needs to walk a mile in the shoes of any customer that is spoken to in this way. I would think the punishment should fit the crime. A temporary suspension pending an investigation sounds like a much better way to handle this situation. It would behoove Uber to treat this as a potentially significant event in its business — present and future.

Jkali

CORRECTIONS

In last week's feature ["There Will Be Bread"] we misidentified the university where the breeding and research center is located; it's at Washington State University. In the 11/20 feature ["The Obsolete Crime Lord!"], we incorrectly identified the school where Ross Ulbricht went for graduate work. He attended Pennsylvania State University. *SF Weekly* regrets the error.

Photo of the week from SFWeekly.com/slideshow:



Sugarwolf

Pearl jam at Oracle Arena.

LETTERS POLICY

We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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Design Within Retch

The University of California still thinks its universally panned logo was brilliant.

By Joe Eskenazi

The benchmark for disastrously unpopular product launches may be the Ford Edsel or it may be New Coke. Last year, however, the University of California system vaulted its own entry into this hall of shame, unveiling a logo akin to an Edsel with a case of New Coke in the trunk.

Reactions to the logo were mixed: People couldn't decide whether it more resembled a cat's ass or an unflushed commode. It was, as *SF Weekly* wrote last year, "a cheaper, crappier logo for our cheaper, crappier times." When the people — read: rich alums — speak, UC listens. Even more so when the people fulminate. The logo was repurposed to the circular file, and there was much rejoicing.

But not from everyone. The American Institute of Graphic Arts last month published a case study produced by a team of UC marketing apparatchiks. That 1,600-word missive explained how, in reality, the abortive UC logo was a smashing

success. "We walked away from the logo itself in part because we knew that our broader communications strategy and the other elements of the visual identity system could advance without it," reads an excerpt. "Being able to move on with other elements of our work and the rest of the visual system is actually a tribute to the symbol's success and our overall strategy."

The petitions, the rancor, the passionate disdain: Perhaps those could be a tribute to a successful strategy as well.

In fact, that argument has been made. During the October AIGA gathering in Minneapolis, two of the logo's designers headlined a presentation titled "The UC Logo Controversy: How 54,000 People, the Mainstream Press and Virtually Every Designer Got it Wrong." (Incidentally, a concurrent discussion in a different room was called "A Parallel Universe of Unconventional Thinking").

Much as gatherings of film pro-

fessionals may bemoan the general public's ineptitude in rejecting such cinematic offerings as *Ishtar* or *Heaven's Gate*, so, too, did the AIGA's jury lament the demise of the abortive UC logo. Among its comments: "It exudes optimism and breathes vitality and purpose into the visually beleaguered university system" ... "One of the best briefs that we saw in the competition" ... "*Game changer. Moved the needle. Inspirational. A smart and progressive identity pro-*

gram that got lost in media hysteria based on misinformation and false narrative." (Italics very much theirs.)

Apparently, we all got it wrong. Every one of us. But that's okay. The University of California is willing to accept our apology.

"At UC, we believe we've built a solid, strategic brand foundation that is much more than any one symbol," reads its case study. "So, in typical California spirit, we're moving onward."



Bitcoin of the Realm

The Richmond District becomes a fiefdom of new currency.

At around 3 p.m. last

Tuesday, the going rate for Bitcoin — the unregulated electronic currency with increasing hipster cachet — was about \$959, and climbing. Brewster Kahle, founder of the Richmond District-based Internet Archive and staunch Bitcoin promoter, seemed exultant.

Earlier that day, he'd announced that the Internet Archive's new affordable-housing complex, Foundation House, would accept Bitcoin rent payments for its apartments on Clement Street. He'd also managed to get a nearby sushi restaurant and some of his employees on board. (In April, Kahle had offered to pay employee salaries in the high-tech currency, and about one-third of them bit.) The neighborhood was poised to become a small Bitcoin fiefdom, he thought. Well, sort of.

"I keep going into the little sandwich places and asking if they take Bitcoin yet," Kahle says, admitting that it's often a hard sell — few mom-and-pop businesses want to gamble on money that can fluctuate by hundreds of dollars in the course of a few days. Even Kahle, a self-styled Bitcoin evangelist, wishes his currency were a little more stable.

"Volatility works against [its] health as a transaction system," he admits, noting that many people use Bitcoin for short-sales and arbitrage, but it hasn't quite caught on in the retail sphere. The few local landlords who accept it as rent payment act on enthusiasm, rather than reason; it is, after all, a form of money that can evaporate if you reformat your computer.

But Kahle seems in domitably optimistic. "It's still being debugged," he insists. "Let's just try it."

Rachel Swan

I Think I Con, I Think I Con

Muni spends millions to connect to nonexistent rail line.

Along with the Hogwarts

Express and Polar Express, California's proposed High-Speed Rail line is quickly becoming one of the world's most illustrious imaginary train lines.

A pair of rulings last week from a Sacramento judge potentially broke the back of the long-gestating, fantastically expensive train project; the state High-Speed Rail Authority was prevented from

selling \$8 billion in bonds, and also found to have no inkling how the \$68 billion endeavor would be funded. Those crippling blows come on the heels of August rulings against the High-Speed Rail Authority for failing to pony up \$25 billion in initial funding and neglecting to undertake onerous environmental studies over the course of hundreds of miles of potential tracks.

As a pot-sweetener for local transit agencies, along with the billions in state High-Speed Rail dollars voters approved in 2008, some \$950 million was earmarked for regional projects providing "connectivity" to the future bullet train. Muni was allotted \$61.3 million of that pile for work on

the Central Subway project. In bagging that money, it executed a neat trick: It applied "connectivity" funds to a project critics claim actually reduces connectivity to the potential High-Speed Rail line — a line that, increasingly, seems fated to never exist beyond renderings, watercolors, and huge vats of receipts.

Municipal Transportation Agency spokesman Paul Rose blithely assures *SF Weekly* that last week's legal stake through High-Speed Rail's heart won't affect the millions set aside locally to connect to the doomed line. "As you know, the \$61.3 million grant has already been allocated from the state for the Central Subway project," he writes. "To date, the

MTA has received \$23.8 million in reimbursement with a remaining balance of \$37.4 million."

The most recent hunk of state connectivity funds was a \$15.4 million payment disbursed to Muni on Nov. 7. Muni plans on billing another \$10 million this month, too. "The connectivity funds are already in hand," continues Rose, "and the recent ruling will not have an impact on the Central Subway project."

Being showered with scores of millions in state funds to provide less access to an imaginary railroad certainly sounds like something out of a fantasy. But it turns out that, not only is reality stranger than fiction — it's more expensive, too. **J.E.**

Bad Seed

City residents fight over a botanical miracle.



California Academy of Sciences

By Rachel Swan

To San Francisco biologist

Daniel Gluesenkamp, finding a rare species of manzanita on Doyle Drive — the site of a major Caltrans construction project in the Presidio — was like discovering an exotic orchid, or the tallest redwood tree. Manzanita itself is widely sanctified for its decorative and medicinal properties, and this particular species — Franciscan manzanita — had totemic power. It's the city's namesake, after all.

Never mind that Franciscan is a red-headed stepchild of the manzanita family, with a look and texture more redolent of steel wool than sleek vegetation. Never mind that it only grows on serpentine rock, and needs fire to germinate. To conservationists, Gluesenkamp's 2009 discovery was a grand environmental success story for a city corrupted by urban development. Franciscan manzanita had long been thought extinct in the wild; no one had seen it growing outside an arboretum since 1947. That the native plant had burst, miraculously, from a bulldozed swath of road, on a site riven with concrete and steel rebar, made it all the more extraordinary.

That set the stage for a massive campaign to re-propagate the rare shrub in parkland throughout the city. Local environmental lawyer Brent Plater sued the U.S. Fish & Wildlife Service to get it on the endangered species list, clinching an easy victory and a chance to drum up publicity for his organization, the Wild Equity Institute. (He's also waged a number of other high-profile lawsuits in the name of conservation, including this summer's triumph over Sharp Park Golf Course for killing endangered red-legged frogs and garter snakes.) With the new designation in place, Fish & Wildlife set forth an intricate, costly, bureaucratic recovery plan — as in "Recovery" with a capital "R." The Metropolitan Transportation Commission paid some \$200,000 to transplant the errant shrub, and regional agencies may spend thousands more to cultivate it along 270 acres of designated "critical habitat."

It's become a divisive issue in the city's more residential neighborhoods, both for homeowners who worry about the government encroaching on private property, and for conservationists who believe the whole rigamarole is unnecessary. In an article

for the *Westside Observer*, neighborhood activist George Wooding voiced a litany of concerns — among them, the prospect that San Francisco's Recreation and Park Department might have to close public land on Mount Davidson to give the plant space to grow. He also pointed out that since manzanita seeds regenerate with fire, city officials might have to burn other forested areas in order to create a self-sustaining colony.

Native-plants activist Jake Sigg dismisses those arguments, explaining that the plant's preferred substrate, serpentine rock, can't be found on Mount Davidson. Given Rec and Park's current paucity of resources, it's unlikely to bankroll a vast recovery on public land anyway, he says. But Sigg has his own reasons for opposing the plan, which he believes was counterproductive. When Gluesenkamp first made his discovery four years ago, the Presidio Trust — and its army of volunteers — immediately took steps to transplant and clone the rare shrub, he says. There was no need to have it listed.

"The listing process is expensive," Sigg says. "It's all this bureaucracy, and all these elaborate plans, and that doesn't come free." Once recov-

ery comes under federal oversight, he adds, the volunteers who might have quietly cloned their own manzanita crop have to cede that task to someone officially hired to do it. What could have been a grassroots gardening campaign suddenly becomes a complex web of governmental logistics.

"The logical thing for Fish & Wildlife to do is to say, 'This plant is already on federal protected land, it's already got all this staff and volunteer mothering, it doesn't need a federal listing,'" Sigg says.

But that's not the way government agencies like to operate.

It's not the first time a manzanita plant has become a cudgel in San Francisco.

In 2008, scientists and preservationists proposed to save a similar shrub, the freckled, gnarly-branched Raven's manzanita, by chopping down nonnative trees on 75 acres of parkland, which raised hackles in a city populated by NIMBYs and tree-huggers. (It's a fair guess that San Franciscans usually deem trees more deserving of protection than shrubs.) In some senses, the current shrub debate is just the rehashing of an old drama, and despite its magical rise from death, some detractors believe Franciscan manzanita to be no prettier and no less irritating than its scruffy cousin. Wooding downplays the significance of Gluesenkamp's discovery, pointing out that similar manzanita strains sell in nurseries for about \$15.98.

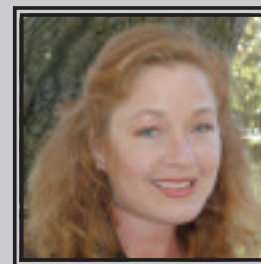
The coterie of people who've assailed Rec and Park's current manzanita revival campaign include members of the Miraloma Park Homeowner Association, who believe — mistakenly — that the government might use its power of eminent domain to plant the rare shrubs in their backyards. They're abetted by off-leash dog walkers, who oppose any conservation effort that might curb their animals' unfettered access to parkland. Some have joined the fray only to denigrate Rec and Park's Natural Areas Program, which will oversee the replanting. That outfit has long suffered slings and arrows for its mission to turn back the clock and reestablish San Francisco's natural environment, even if that means cutting down trees, or shuttering public space, or imposing native vegetation where residents don't want it.

Sigg believes the whole debate is moot because the Natural Areas Program has no means to fund its restoration effort. For four years, officials from various agencies have quibbled over acreage that may never see its crop of miracle shrubbery. That said, Gluesenkamp's specimen appears to be thriving. It might even propagate on its own.

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Shades of the Past

The colors on San Francisco's outside reveal the spirit of San Francisco's inside.

Tell a French person you live

in San Francisco and, invariably, you'll be asked if you reside in "une maison bleue adossée à la colline" ("a blue house, against a hill"). Forty years ago, a musician named Maxime LeForestier sang about the eponymous blue house of San Francisco. It's a tune very much of its time, regarding a place very much of its time: "We come there walking, we don't knock/Those who live there, had thrown (away) the key."

You've never heard of LeForestier. You've never heard of "La Maison Bleue." But every last soul in France has; it's apparently their overriding impression of this city — that, soup in a breadbowl, and whatever bestial thing they witnessed on Muni. You probably wouldn't brazenly ask random English people if they all live in a yellow submarine or query random St. Louis residents what noise the trolley makes. And yet, French people ask about la maison bleue. And ask, and ask, and ask.

Sigh. We *do* live in a blue house, against a hill. God willing, no one's thrown away the key. Not again.

A coterie of international shoeless

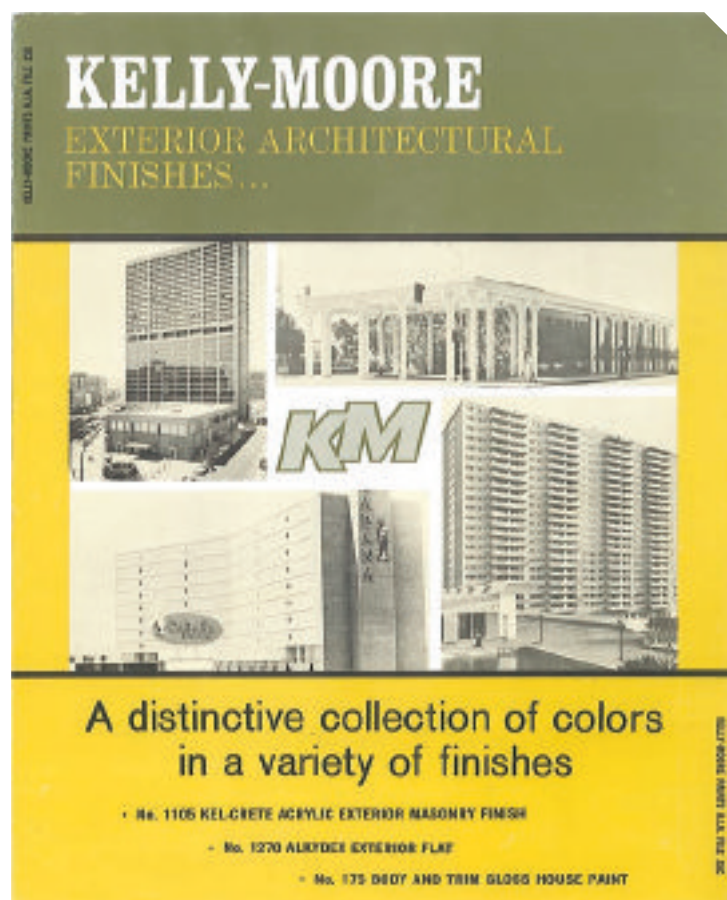
hippies cohabitating in a free-love, free-rent, and free-of-locks blue home is more an element of the San Francisco of 1973 than 2013. After all, no one's painting homes blue anymore.

Or, at least, no one who listens to Mary Lawlor.

Lawlor is the color marketing manager at San Carlos-based Kelly-Moore Paint Co. and a member of the international Color Marketing Group — making her one of the illuminati of color. A freewheeling lecture on the history of San Francisco paint she delivered to your humble narrator was intriguing; it was certainly more fun than watching the stuff dry.

It turns out that, both physically and metaphysically, you can learn a lot about San Francisco from the paint slapped on its walls.

To start with, paints derived from materials actually mined out of the ground are known as "inorganic," while those fabricated in sterile laboratories are labeled "organic." It would seem the paint industry takes its cues from whomever declared that the most costly and elitist educational institutions in Britain would be called "public schools."



It makes little sense — until you realize that San Franciscans will buy *anything* labeled "organic."

The sepia-toned pre-quake San

Francisco of yore, captured in archival footage of derby-hatted men and parasol-toting women ambling, double-time, in-between roaring streetcars, was not actually sepia-toned. But it was closer than you'd think.

As you'd expect of paint derived from digging into the earth, San Francisco once gravitated toward earth tones. A city built upon wealth gleaned from extracting material from the ground was, itself, the color of material extracted from the ground. The grand homes of the city's ascendent era would be gray, rusty red, or of a mustardy, ochre hue.

The "organic" paints that commandeered the market in the early and mid-20th century were brighter and cleaner than what came before; San Francisco could be swathed in beige- and cream-colored hues even during skim-milk times. But it came

with a price: impermanence. Laboratory-derived paints in the Better Living Through Chemistry years didn't stand up to San Francisco's elements nearly as well as the colors adorning San Francisco's first Gilded Age. This was ephemeral décor for an ephemeral time.

And, by the postwar era, that period when progress was measured by how many Victorian homes could be razed in favor of motorways or structures resembling a meat-packing plant, fittingly awful colors ruled the day.

Christmas came early at *SF Weekly* this year, as Lawlor mailed your humble narrator a sheaf of vintage Kelly-Moore catalogs hailing from a dingier and more garishly colored time. Astoundingly, in the 1960s, responsible people saw fit to put hideous buildings like Fox Plaza on the cover of such catalogs — catalogs full of *things they wanted you to buy* — and tart up the cover in greens and golds of the sort preferred by Charlie Finley, old women with a fondness

for linoleum, or purveyors of Three-Mile Island safety suits.

So, it's in more ways than one that San Francisco manages to find itself confronted with vestiges of its 1960s experience, even as this city has dramatically shifted into darker, unrecognizable shades. The pastiche of pinks and blues and greens and pastels still adorning some of San Francisco's stateliest and most photogenic homes "is not authentic," says Lawlor. This, she continues, was "a drug-induced color palate" reflecting San Francisco's most drug-induced era. The '60s were a reaction against stagnant, turgid, conformist times, and the physical appearance of that movement's epicenter was no accident; perhaps this was a rebellion against the staid establishment for members of the paint industry, too.

Hunter S. Thompson's most famously overquoted quote may have been more literally true than he thought. When you look west, to San Francisco, and "almost see the high water mark," the place where "a high and beautiful wave ... finally broke, and rolled back" you really can see the dazzling colors of a headier age.

That magic energy has long since faded. But its colors still remain, like fossils in the shale.

As in so many tropes, the favored

colors of the 1970s recapitulate those of the 1960s — but without the mitigating context. This was just bad taste for the sake of bad taste: tangerine, fire red, bright olive, and, yes, electric blue. Kelly-Moore's big-sellers of the 1980s seem to be specially chosen to match gratuitous faux-wood paneling and outfits of the sort favored by Nancy Reagan. These were dire times.

Today, Lawlor boasts, her company operates proprietary software it can use to lay on exterior color options when provided with digital images of a structure: A high-tech solution for a high-tech city. And the favored color options for today's San Francisco?

Earth tones. As LeForestier might put it, *plus ça change, plus c'est la même chose*.

Three years ago, an enterprising French-born *Chronicle* writer named Alexis Venifleis tracked down la maison bleue on 18th Street between Sanchez and Church, ending four decades of Gallic house-hunting. If the structure in 1973 epitomized that age of the city, so, in its way, does the current version. Gone are the wandering French hippies homing in on a blue beacon and walking, uninvited, through the front door. Instead, a family lives there, and, presumably, they lock the front door — and the wrought-iron gate. The blue house is no longer blue, by the way. It's now a greenish color. An earth tone.

Per the city, the land and property are currently assessed at \$2.4 million.

Joe.Eskenazi@SFWeekly.com

The Snatch

Announcing new celebrities, human and not.

PAMPERED POULTRY

A pair of turkeys — Jessica and Anne — dodged their Thanksgiving fate this year after a Southern California turkey lover saved them from a slaughterhouse and treated them the way we all deserve to be treated — with a day at the spa. The lucky birds recently arrived at the home of Karen Dawn, a California animal rescuer, where they were bathed, blow-dried, and massaged. The turkeys were the guests of honor at her Thanksgiving feast in Pacific Palisades, meaning they sat at the table rather than on it. "I do this as a fun way to send a serious message — most people would be unaware that most animal cruelty laws exempt farm animals, and turkeys are not even covered under federal humane slaughter laws — so their lives and deaths for our holiday celebration are unconscionably painful," Dawn said. Now that the holiday is over, the spoiled birds will be taken to Animal Place in Northern California where they will live and work as "turkey ambassadors," (yes!) teaching youngsters about turkeys. If you are vegan, or just feeling emotional today for reasons unrelated to meat, Dawn is raising funds for Jessica and Anne's new life in Grass Valley. Mani/pedis and feather extensions aren't cheap.

BATKID FOR PRESIDENT

It's official: Batkid is more popular than President Obama. Look no further than last week's *Chronicle*, which pointed out that, despite the president's early efforts to meet San Francisco's favorite superhero during his stop in San Francisco last Monday, 5-year-old Miles Scott, a leukemia survivor, was too damn busy. He wasn't just dealing with Thomas the Tank Engine drama at home. Batkid's schedule was totally booked up with an appearance on *Good Morning America* — no offense, Obama. Naturally, *Chron* readers had a field day with this one, leaving comments such as "don't let yourself be pimped — Obamacare did nothing for that child." We know what you're thinking: "Batkid 2016."

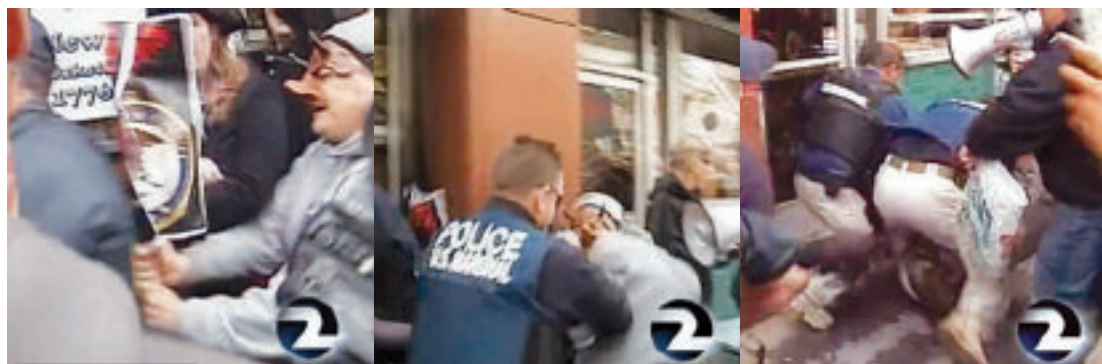
For more news, go to blogs.sfweekly.com/thesnitch

Selective Prosecutions

Barack Obama earned a

break. In search of a home game after a long autumn in Washington full of shut-downs and broken Web sites, the president flew to San Francisco last week. He found the friends and dollars he was after, but at a pair of invitation-only speeches in front of handpicked audiences, the president also found hecklers. The shouts inside on immigration reform were mellow compared to the scene outside: grandmothers in pink and Iraq War veterans playing drone war-dead in the streets, and a giant, black, faux Keystone XL pipeline promising more death if Obama let it go forward. "I don't know what they're yelling," Obama joked, but he had to notice that this deep-blue crowd had become a little hostile.

Yet the president did get a pass. No signs or shouts from the drug-reform movement were waiting for Obama, as they had been the last few times the president showed up in town. That was Obama's reward for a series of bones thrown marijuana advocates' way: his attorney general's announce-



KTVU

ment in August that if the states wanted to legalize marijuana, they could; and a federal judge handing in October sentences of six months in prison to Abraham and Winslow Norton, the two East Bay brothers who ran what had been the area's biggest legal weed operation. The plea deal, six years after their Hayward dispensary had been raided, was a victory: It wasn't the 10-year minimums they risked. At least on drugs — at least on the drug on which California collects taxes — the president was obeying the polling, and at last mellowing out. The federal raids that went down only a few days before, with dispensary windows smashed and plants hauled away with front-end loaders, were far

away in the snows of Colorado.

Or maybe the pot people had finally learned their lesson. The last time there'd been a major demonstration — April 2, 2012, when federal law enforcement raided Oaksterdam University across the bay — it ended with the state's biggest legalization pusher, Richard Lee, out of business and a protester led away in handcuffs. That day, in the crush of people outside a downtown Oakland cannabis dispensary from which the feds were removing cash and pot plants, Sonoma resident Jose Gutierrez made contact with a federal marshal. Prosecutors say Gutierrez, wearing a pig mask to mock the cops, struck him from behind with a sign he'd been carry-

A man attacking a fed, or a trick of the camera?

ing; Gutierrez's attorneys say he was pushed from behind and was trying to break a fall (and was wearing a bull mask, with horns).

Either way, on cops' testimony and on shaky video footage, Gutierrez was found guilty Oct. 4 of assault. He could be sentenced to up to eight years in federal prison in January — and meanwhile, cannabis protesters have been steering clear.

Gutierrez's attorney, the septuagenarian, poetry-quoting, tax-evading (who's gone to federal lockup twice for it), "old-fashioned Marxist" J. Tony Serra is plotting an appeal —

based in part on the fact that the jury didn't even get to see the worst of it. At the judge's order, video played during the trial ended at the point of contact. Jurors didn't see Gutierrez tackled by a gang of marshals in Kevlar, and seeking medical attention at an area hospital afterward. A man in his 50s with a back broken by decades of working as a roofer who freelances for far-left radio station KPFA, Gutierrez was made an example of: Since he was convicted of assault, he has a snowball's chance of winning a civil suit filed against the cops. There's the lesson: "They can beat the shit out of you with impunity and charge you with felonies," Serra says. "That kills the movement — it sends a chill. People won't go to a demonstration."

The irony is that skulls cracked over weed at an Obama appearance would be exactly what the drug reform movement needs: a public spectacle so outrageous that even moderate fence-sitters would demand an end to the madness. The government's too smart for that. Nowadays, the biggest legal operations are taken out quietly, with civil suits. In a post-9/11 world, police are our friends: Public opinion won't be behind someone who mocked and perhaps hit a cop. Obama worked hard for his break — he earned it.

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BEYOND THE DIAL

PIRATE RADIO PACKS UP AND MOVES TO THE UNREGULATED WILDERNESS OF THE INTERNET

BY
SHERILYN CONNELLY

The first rule of discussing pirate radio in San Francisco: Don't call it "pirate" radio.

That word was in vogue once, most recently in the mid- to late-aughts when the stations were making headlines. A lot has changed since then: San Francisco and the world at large has gone deeper into the tech bubble that was just beginning to form around then, and the unlicensed radio stations that used to be called "pirate" now prefer the term "community," if you please.

Those stations aren't really on the radio anymore, either, all instead living on the Federal Communications Commission-less Internet. But the R-word persists online, even at the most commercial levels. Apple's recently launched (and deeply redundant) streaming service is called iTunes Radio; the Oakland-based Pandora refers to its own service as radio, and whoever came up with the name for the subscription-based Rdio was lazy at best and cynical at

worst. All of these services are, at least for now, beyond the reach and regulation of the FCC.

Those radio-in-name-only services also lack what's always made radio-for-real so romantic: the knowledge that there's a human on the other side of the signal, a real person spinning platters that matter, whether it's within the format of the station or whatever strikes their fancy at the moment. The listener may not be especially fond of any given song, but it still produces a feeling of adventure and connection that community radio stations are trying to keep alive, even now as they exist only online, providing a homegrown alternative to Spotify and the other vanguards of the Internet Musical Robot Apocalypse.

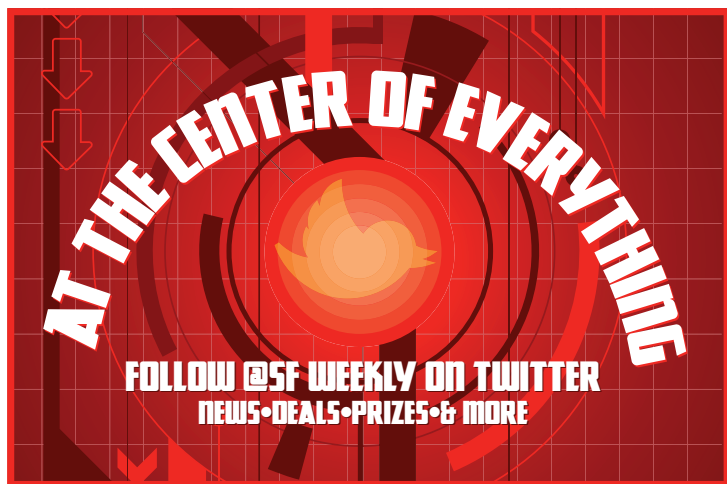
Which is not to say the operators of community stations can't also welcome our new robot overlords; BFE.fm founder Amanda Guest says she uses Pandora and Spotify, the difference between them being that

"Pandora is a more passive experience, and on Spotify you usually log in knowing what you want to listen to." But, she says, "community radio hits that sweet spot between familiarity and exploration."

Community radio is also following a pattern that's becoming familiar in the increasingly tech-based media world: Needing to escape from overbearing regulation, the providers go off the grid (or find another grid entirely), where they find new audiences, and where strange and wonderful things can happen. Sometimes it even involves ping-pong.

Among the major players in San Francisco's post-pirate, Internet-only community radio scene is Mutiny Radio, the phoenix that arose from the ashes of Pirate Cat Radio after that station exploded in a fiery ball of drama. Operating out of a storefront and (non-operational) café at 21st and Florida, and broadcasting online at mutinyradio.org, Mutiny » p12





Beyond the Dial from p11

Radio has the strong “power to the people” vibe common to community stations.

Station Director Pam Benjamin describes Mutiny as “a collective of radio artists that want to make an entertaining and diverse listening experience, through promotion of free speech from passionate personal expression.” Along with the usual rock and “little bit of everything” shows, there’s hip-hop, a show done entirely in Greek, one for stoners, and another for kids. For a year, there was even a show for people who still buy physical media: Mutiny installed a request box at Amoeba Records on Haight, and played those requests on Friday afternoon.

Benjamin herself does a live-comedy open mic from the Mutiny Radio studio on Friday nights — except for the first Friday of the month, which features a lineup of more seasoned comics, who then perform the following night across town at the Purple Onion at Kells in North Beach. Mutiny has even gone where most San Franciscans fear to tread: across a bridge, to do a comedy show at the Lagunitas Brewery in Petaluma.

There’s also plenty of comedy on FCC Free Radio, once found at 107.3

FM but now only at fccfreeradio.com. Comedy is a point of pride for founder John Miller, who claims that his long-running comedy talk show *The John Miller Program* has been talked about no fewer than four times on *The Howard Stern Show*. FCC Free Radio’s website purports to have the best comics as both hosts and guests, as well as the best of any kind of music and talk shows you care to name, and all of it presented by the best talent creating the best radio. FCC Free Radio’s slogan is the classically populist “Radio for the people... by the people,” but they want you know that it’s by the *best* people.

Not quite as concerned with bragging rights is KUSF, the former University of San Francisco station which got bumped off 90.3 FM in 2011 when its license was unexpectedly sold by USF’s president. KUSF continues online now at savekusf.org, playing its usual freeform format — including three classical music programs, which is three more than all the other stations combined — while working to return to its rightful place on the airwaves.

Staying off the airwaves is Radio Valencia at radiovalencia.fm, which calls itself a “non-commercial, volunteer-run, community-focused

station.” A veteran of San Francisco pirate/community radio, Program Director Michael Rosenberg says Radio Valencia has “a huge responsibility now that KUSF is gone” — give or take KUSF’s online incarnation — and that Radio Valencia is the door on which “bands, writers, performers, local politicians, and activists” are all knocking: “We’re the bullhorn for the Mission.” In addition to the standard “whatever the DJ feels like playing” format typical to these stations, this bullhorn puts out three different heavy metal shows, two hip-hop programs, and what may well be the only dedicated country show out of all the community stations.

To date, there doesn’t seem to be a country show on the newest station in town, BFF.fm. Describing itself as “your go-to source for cool new music” — and the only station which openly lists the spooky electronic-goth offshoot known as “witch house” among its genres — this born-digital station went live on Aug. 2. “BFF,” of course, stands for “best frequencies forever” — both a riff on “best friends forever” and evidence of the lasting influence of analog broadcasting idioms, since “frequencies” aren’t even a thing online. Further evidence is the fact that “.fm” is the domain name of choice for online stations and other music providers that have not been, nor ever will be, on the FM band. (Though BFF.fm does not actually fall into the latter category; founder Guest says that they are “taking steps to build a strong case” for getting a Low Power FM license in the future.)

The oldest and most storied station of them all, San Francisco Liberation Radio at liberationradio.net, was very much on the FM band, at 93.7, once upon a time. The station was famously raided in 2003, and while most of the staff dispersed after that — including Radio Valencia’s Rosenberg, who was also variously on Pirate Cat and FCC Free Radio — the station continues online, seemingly a one-man show run by Tony Thomas. According to the gloriously outdated yet still functioning website, the station features five shows, four of which feature talk, jazz, soul, and blues; the fifth is called *This Is Something* (genre: “Enhance Your Knowledge”). From a certain perspective, this current incarnation of the local stalwart is the most pirate-y of them all, one man putting out the stuff that he loves, not attempting to emulate the structure of a “legitimate” radio station the way the others do.

There’s something odd about walking into a store, restaurant, or other public place in late 2013 and hearing a radio commercial. It means that the proprietors have decided to go just about as old-fashioned as it is possible to go, treating their customers to the whims of mainstream radio, even



Pam Benjamin,
the proud
program director
of Mutiny Radio.

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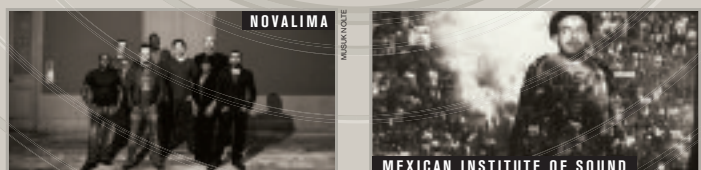
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FCC-licensed or not, it takes many knobs and sliders to make good radio.



Michael Rosenberg and friend in the tastefully green Pirate Cat Radio studio, 2007.

Scott Beale / Laughing Squid

though the technology that allows someone to choose what music gets played is abundant and affordable.

Sometimes, that commercial might be on Pandora or Spotify, but it's still a testament to how powerful the lure (or habit) of radio can be; if you're tech-savvy enough to use a streaming service, odds are you also know how to just hit "shuffle." But what you lose in control, you make up for in the romance of not knowing what comes next. The same holds true for satellite radio, but it's on a different playing field entirely, being subscription-based and thus commercial-free, and found mostly in cars. And satellite radio has DJs, which commercial radio may or may not — but even when they do, the commercial radio DJs often have little input into what gets played.

Community radio, by contrast, seems to be more of a personal experience for the listener, listened to through headphones rather than used as a turn-it-on-and-ignore-it ambience for a business. "During the day we see most of our listeners coming from our website," says BFF.fm's Guest, "when I suspect most people are in their cubes toiling away." During the night, however, her station is finding niches to fill, some of them very niche indeed — such as providing a soundtrack for the San

Francisco Berlin-Style Ping-Pong League at its Monday night parties, a boozy mix of table tennis and musical chairs which has bounced around the city over the past year and is currently at the Secret Alley on Capp (which also houses BFF.fm's studio). "We've worked with them to put DJs in the time slots during their weekly games that play tunes that cater to the crowd — more danceable ambient music." (Including, but not limited to, witch house.)

In addition to being online-only, another shift in community radio stations is that the majority of them offer downloadable archives of their shows. It's the kind of time-shifting that the public has come to expect from TV thanks to TiVo and Video-On-Demand (the ability to record programs dates back to the VCRs of the late 1970s, but recording in earnest really took off with the DVR era), and which is still problematic to the major streaming services, which have to deal with legal issues regarding what songs get played when, and how the artists get paid.

Community stations are also embracing the new mobile world. SomaFM.com, an Internet-only service which began streaming drone and other niche musical styles in 2000, introduced an iPhone-friendly streaming site in June 2008, » p14

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Beyond the Dial from p13

and had a proper iOS app by 2009. Of the more traditionally formatted community Internet radio stations in San Francisco, Radio Valencia is the only one to have its own smartphone apps thus far, though it seems unlikely to be the last.

Rather than a dedicated app, Mutiny Radio encourages listeners to use an app called Soundtap, which gathers the streams of more than 500 college, community, and other similarly independent-minded radio stations. The developer of the Radio Valencia app has also created the iPad-only Good Radio Tuner, which focuses on noncommercial stations as well as more esoteric streams, like the San Francisco police scanner, Birdsong.fm (which is exactly what you think), and David Byrne's Internet radio station, which plays a different genre of music every month.

One of the iTunes reviews of Good Radio Tuner praised it for what it does, but gave it a one-star review due to a lack of parental controls. In other words, it's a Danger to the Children. Like the word "fuck" or Janet Jackson's nipple, that's the kind of moral panic that often caused the FCC to swoop in on old media, and sent Howard Stern packing for satellite radio in 2005.

For now, Internet radio is beyond the FCC's reach, and in fact, the FCC claims that one of the points of its recent "Open Internet" initiative is to make sure that neither the government nor broadband providers can regulate content or "restrict innovation." (Net neutrality is a can of worms which is thankfully beyond the scope of this article.) But the FCC is a slippery bunch, and the former pirates in particular have good reasons to want the commission to stay off the 'tubes.

Officially, the FM broadcast band stretches between 88 MHz to 108 MHz, divided into 100 individual fre-

quencies between 88.1 and 107.9. (Of course, 87.9 not officially being on the FM band hasn't kept pirates from using it over the years.) To legally broadcast on any of those channels, a license must be obtained from the FCC, a process which requires jumping through many hoops and forking over many dollars. Transmitting equipment is not particularly expensive, however, and many have broadcast without a license over the years in San Francisco and elsewhere.

The FCC has never been a fan of this.

On Oct. 15, 2003, the FCC raided the studios of San Francisco Liberation Radio. The feds seized the station's transmitter and its more mundane equipment (computers, CD players), gear that the FCC reported at \$5,602 in value. It was not their first tangle; the FCC had issued multiple Notices of Unlicensed Radio Operation to Liberation Radio over the previous few years. The FCC also denied Liberation Radio's application for permission to construct a legitimate, Low Power FM broadcast station, citing an amendment that bars anyone known to have broadcast an unlicensed radio station from being granted a license. One strike, and that's that.

On Sept. 8, 2009, after Pirate Cat Radio had been Internet-only for a few months in response to receiving multiple notices of its own, the inevitable occurred: The FCC issued a Notice of Apparent Liability for Forfeiture ("NAL") against Pirate Cat's owner, Daniel Roberts, for \$10,000, having "apparently willfully and repeatedly violated Section 301 of the Communications Act of 1934" — for operating a radio station without a license. The NAL also rebuked Roberts' long-held assertion that the FCC's "Application for Emergency Authorization" document allowed for unlicensed radio stations to operate as a public service in times of war. America was in a well-publi-

cized "War on Terror," he reasoned, so, case closed, right? The FCC disagreed.

Several months later, on the same day in May 2010 that *SF Weekly* ran a cover story about radio pirates going legit, the *Bay Guardian* printed an ad placed by FCC Free Radio, announcing that the station — which had begun broadcasting illegally on 107.9 FM in San Francisco on Jan. 24, 2009 — was now only available online. Indeed, on May 7, 2010, FCC Free had turned off its transmitter.

In an interview with Jennifer Waits of the Radio Survivor blog on July 6, 2010, FCC Free founder John Miller explained that after the FCC visited the transmitter site and sent them a few letters, it made sense to just shut the transmitter down and go Internet-only. "Unfortunately," Miller said, "people go to jail now."

On Oct. 29, 2011, the FCC issued a Forfeiture Order against Pirate Cat's owner Daniel Roberts for that \$10,000, and the tentative language of the 2009 order was replaced with far more direct words: Roberts owed the FCC, and the feds intended to collect. In the two years since the order had been issued, Pirate Cat Radio had been replaced by the online-only and fully legal Mutiny Radio, the staff of which was not liable for the fine. Roberts himself had long since left the country by then, after making a mess of Pirate Cat as well as of the non-pirate, fully licensed KPDO 89.3 FM in Pescadero, having served briefly as its station manager. He might have left because he knew that the \$10,000 order was coming down the pike, and that the end was near — at least until the statute of limitations expires.

Even without the instructive example of that \$10,000 FCC smack-down, the former pirate stations likely would have relocated onto the Internet anyway. Mutiny Radio's Benjamin acknowledges that they're online "to



Michael Rosenberg at the current Radio Valencia, surrounded by knobs, sliders, and baby-doll heads.

Evan DuCharme



Rosenberg debates whether to answer the studio phone at FCC Free Radio, 2009.
Courtesy of Michael Rosenberg

avoid illegalities regarding the FCC and transmission airwaves,” and that they’d love to be legally on the air, “but not until we can say and play whatever the fuck we want.” Besides, she points out, “The Internet is a *big* place. We like worldwide outreach.”

It’s the local outreach that may ensure community radio’s longevity, however. “We want our voices and expression transmitted to a world-wide stage while maintaining a positive physical presence in the Mission District,” says Benjamin. Even back in the unlicensed-airwaves days, these stations were a regular stop for local and touring indie acts, as well as anyone who had a show or other creative product to promote — and, most importantly, who are unlikely to even be acknowledged by stations owned by media monoliths such as Cumulus or Clear Channel.

San Francisco’s community stations sponsor music and comedy concerts throughout the Bay Area, do interviews with artists whom the general public has actually heard of (George Clinton, Bill Ward from Black Sabbath), and even the occasional local politician. The community stations can also be found participating in Sunday Streets, broadcasting from respectable events such as the Yerba Buena Center for the Arts’ triennial Bay Area Now exhibition, and are generally above-ground and active in the mainstream world in a way that was far riskier when they were having to keep an eye out for the FCC.

Some may argue that this newfound openness results in stations that are not as edgy or dangerous as they once were, but that’s why they’re calling themselves “community” rather than “pirate,” and not just because there’s nothing illegal about being online. Being shadowy or attempting to live by some arbitrary notion of what it means to be rebellious or “punk” by broadcasting without a license doesn’t seem to have as much of an appeal anymore.

For now, it seems like the best of both worlds that the stations are able to interact with the community — being there for comedy or ping-pong — and also be able to play

a seven-minute compilation of all the swearing from a given episode of *Deadwood*, if they’re so inclined. And anyone who wants to set up a transmitter and broadcast without a license can still do so, if they really want to take their chances with the FCC, but it hardly seems worth it in the post-Pirate Cat era.

In the long run, community radio is all about the DJs and their content, and according to BFF.fm’s Guest, this personal element is why the stations thrive, and why services like Pandora or Spotify will never replace personality-driven radio — itself a vanishing commodity on the air. “A good DJ feels like your best friend and trusted advisor,” she says. “And because of that, online radio, just like its terrestrial counterpart, will have a power to make you connect with it in ways streaming services won’t ever match.”

This is a sentiment that Mutiny Radio’s Benjamin agrees with. “Humans want human interaction,” she says. “Recorded music is a replaying of what touches the soul and makes us feel. Feeling is humanity. Can a computer know that I like Bonnie Raitt and play her next to Bon Iver in a playlist? Sure, but I prefer a voice that tells me why melodic piano blues riffs with pangs-for-unrequited-love lyrics make me feel helplessly love-sick. DJs enhance the listening experience by carefully crafting a show for the radio listener.”

And there are listeners, too, if not always live; Benjamin confirms that Mutiny gets far more downloads than it does streaming listeners. It’s a sign of the times, and community radio is finding the way to move with those times while maintaining the essential spirit that’s always made it such a danger to those who would homogenize the media. As Benjamin says, “I like human curation of all my art.”

Disclosure: The writer had a show on Pirate Cat Radio from October 2004 to January 2006, and has been on Radio Valencia since May 2013.

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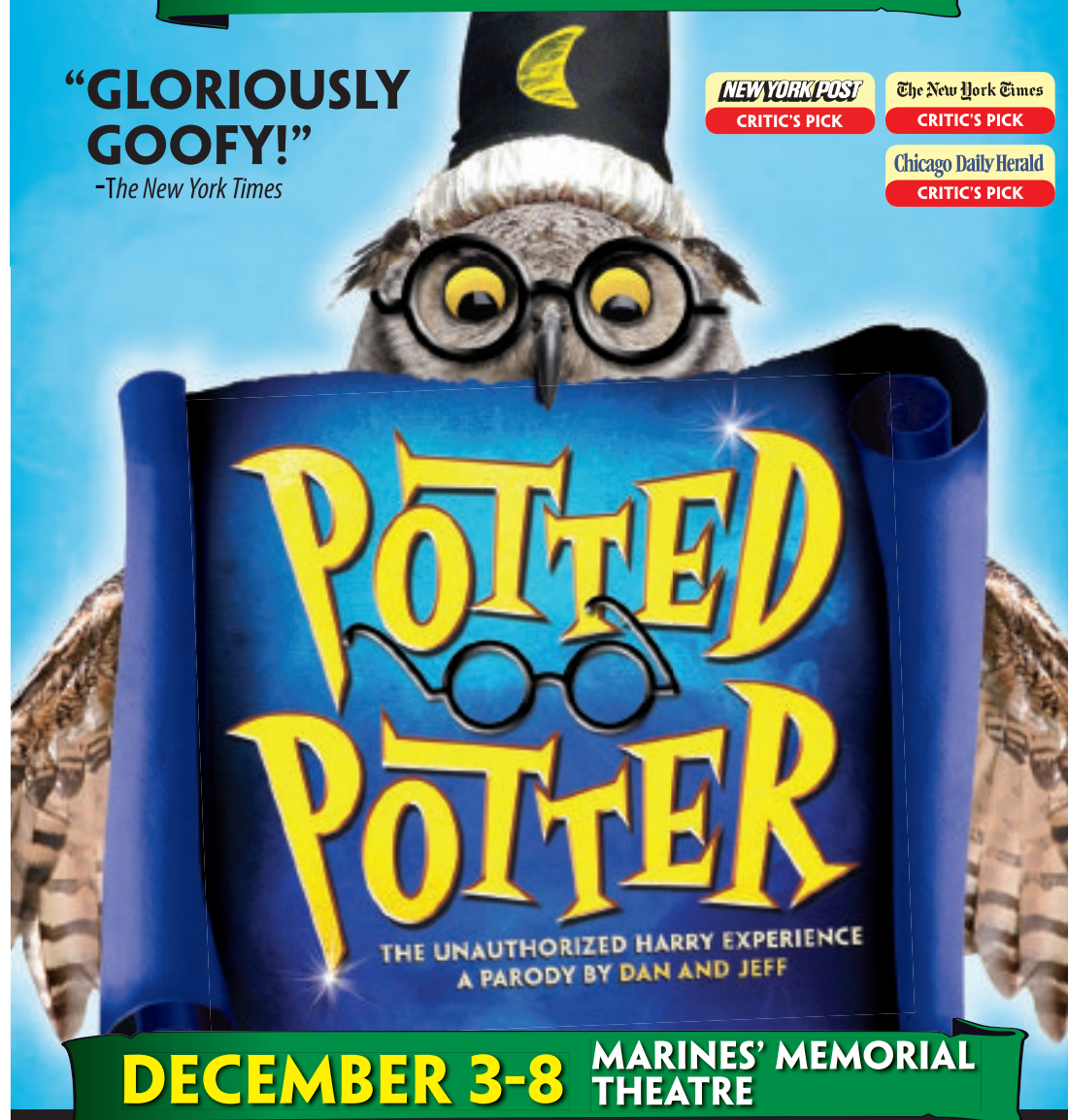
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THE CALENDAR

WEEK OF DECEMBER 5-11, 2013
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Short Fucking Films Quickies, Friday



THU 12/5

Parody Performance

GOLDEN QUEENS

Long before the single ladies of *Sex and the City* were a hit, *The Golden Girls* showed us what true sisterhood looked like. The show focused on the lives of four older women living in Miami, and featured character archetypes that would be replicated many times over – there was Blanche, the southern belle with a taste for younger men, Rose, the sweetheart with the strange hometown stories, the straight-shooting Dorothy, and her wise-cracking mother Sophia. It made for great TV, but was also groundbreaking. The pilot featured a flamboyantly gay cook, several episodes focused on issues important to the LGBT community, and it helped dispel the notion that women over 50 can't have fun. Even now, the

show maintains a weekly viewership of more than 16 million. Any of those viewers lucky enough to live in the Bay Area will be thrilled to catch Tranny-shack's annual production of **The Golden Girls: The Christmas Episodes**. This year's show has the crew performing two new episodes, with Heklina, Cookie Dough, Matthew Martin and Pollo Del Mar, filling in for Rose, Blanche, Dorothy, and Sophia.

The Golden Girls: The Christmas Episodes starts at 8 p.m. at the Victoria Theatre, 2961 16th St., S.F. Tickets are \$30; call 863-7576 or visit victoriatheatre.org. **Devin Holt**

FRI 12/6

Film Fest

GET IN THESE SHORTS

Here's a phrase that isn't typically

associated with a successful erotic endeavor: "seven minutes or less." But that's how long the filmmakers in the **Quickies Short Erotic Film Competition** have to impress the crowd. The competition is produced by the city's favorite sex store, Good Vibrations, and strives to be inclusive. Quickies welcomes films that are "funny, serious, explicit, romantic, straight, queer, kinky, and more." This year's finalists have a comedic and fantastical tint, with tales of sexy furniture assembly in *I Fucking Love IKEA*, futurist three-ways in *Biodildo* and historical fantasy in *After Midnight Bedtime Stories*. The competition is judged by the audience, and hosted by a panel of "saucy queens" that includes Good Vibrations' staff sexologist Dr. Carol Queen and local drag stars D'arcy Drollinger, Trixxie Carr, and Hugz

Howl Handler p.20



Never the Same Show Twice p.22



Bunny. Come early for the pre-party (tickets sold separately) with sex toy giveaways, live music by the Undulations, and a performance from Red Hots Burlesque.

The Quickies Short Erotic Film Competition starts at 8 p.m. at the Castro Theatre, 429 Castro St., S.F. Tickets are \$10; call 621-6120 or visit goodvibesquickies.com. **Devin Holt**

SAT 12/7

Comedy

COMICS UNDERGROUND

L.A. comics Josh Fadern and Johnny Pemberton will grace the stage-like area in the room below Lost Weekend Video this week when the Cinecave once again transforms into the Cynic Cave for an

evening of California comedy in cramped-yet-hip accommodations. Don't just come for the outta-townners though; the Cynic Cave regularly showcases some of the funniest people performing comedy in San Francisco. And refreshingly, there's usually a diverse roster of comics doing their stand-up there: ladies and dudes alike with all types of comedic styles and influences. The show's usually hosted by local comics George Chen and Kevin O'Shea, who always put together a solid lineup, and with visitors in from Los Angeles this weekend, it promises the possibility of exceptional comedy right here in San Francisco.

The Cynic Cave at Lost Weekend Video starts at 8 p.m. and 10 p.m. at 1034 Valencia St., S.F. Tickets are \$10; call 643-3373 or visit lostweekendvideo.com.

Emilie Mutert



HAPPY WALT DAY!

FREE ADMISSION to THE WALT DISNEY FAMILY MUSEUM on THU, DEC 5 from 10am–8pm | waltdisney.org/walts-birthday

THE CALENDAR LISTINGS

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfgweekly.com), fax (777-1839), or mail (225 Bush St. 17th Floor, S.F., CA 94104). To change an existing listing call 536-8147. Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events – searchable by keyword, date, and genre – are available online.

Art - Galleries

4x5 Gallery. San Francisco Found: Mid-century views of miscellaneous S.F. locations by amateur photographers unknown. Through Jan. 12, 2014. 442 Haight St., S.F., www.4x5gallerysf.com.

Arc Studios & Gallery. Tranquillium: Collaborative installation by Philip Alden Benn and Mido Lee illustrating the delicate balance between Man and Nature. Wednesdays, Thursdays, Saturdays. Continues through Dec. 7. Structure: National group exhibition juried by James Bacchi of Arthaus Gallery. Wednesdays, Thursdays, Saturdays. Continues through Dec. 7. 1246 Folsom, S.F., 298-7969, www.arc-sf.com.

Bash Contemporary. Fantasy Faire: Group show of fantastical paintings by Sandra Yagi, Graham Curran, Larkin Cypher, and Alexandra Manukyan. Tuesdays-Saturdays. Continues through Dec. 21. 210 Golden Gate Avenue, S.F., 926-8573, www.bashcontemporary.com.

Bayview/Anna E. Walden Branch Library. Bayview's Historical Footprints: Redux!: Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., S.F., 355-5757, www.sfppl.org.

Blackball Universe Gallery. Urban Outskirts: City

landscapes painted by Seren Moran, Lorna Strotz, and Lauren Scherf-Srivastava. Saturdays, Sundays. Continues through Dec. 29. 230 Madison St., Oakland, 510-433-0933, www.blackballuniverse.com.

California Institute of Integral Studies. DeFremery Park, 1965-1970: The Photographs of Kenneth P. Green Sr.: Snapshots of late-'60s Oakland by the former staff photographer of the *Tribune*. Through Dec. 15. Free. 1453 Mission, S.F., 575-6100, www.ciis.edu.

CCA Wattis Institute for Contemporary Arts. City of Disappearances: Group show featuring works from the Kadist Art Foundation and the Zabudowicz Collection. Tuesdays-Saturdays. Continues through Dec. 14. 360 Kansas St., S.F., 355-9670, www.wattis.org.

Center for Sex & Culture. Safe Sex Bang: The Buzz Bense Collection of Safe Sex Posters: Exhibition of sex-positive posters from 1982 onward. Through Jan. 31, 2014. Free. 1349 Mission, S.F., 902-2071, www.sexandculture.org.

City Hall. Twisted Sisters: Reimagining Urban Portraiture: Group show featuring five photographers from San Francisco and 10 from Zurich, S.F.'s sister

city in Switzerland. Through Jan. 17, 2014. sfarts-commission.org. 1 Drive Carlton B. Goodlett, S.F., 554-5184, www.sfgov.org.

Elins Eagles-Smith Gallery. Kenjilo Nanao: A Tribute Exhibition: Abstract paintings that emphasize basic but graceful shapes and symmetries. Starting Dec. 7. Tuesdays-Saturdays. Continues through Dec. 14. 49 Geary St., S.F., 981-1080, www.eesgallery.com.

Ever Gold Gallery. Jeremiah Jenkins: Survival Guide: Artistic how-to instructions for remaining among the living, demonstrated through photos, mixed-media, video, and performance. Wednesdays-Saturdays. Continues through Jan. 4. 441 O'Farrell, S.F., 796-3676, www.evergoldgallery.com.

Fifty24SF Gallery. Franky Aguilar: Click Here: Internet imagery, lo-fi computer art, and other forms of "digital junk food for your eyes." Wednesdays, Thursdays, Saturdays. 252 Fillmore, S.F., 252-9144, www.fifty24sf.com.

Fraenkel Gallery. Diane Arbus 1971-1956: Photography retrospective that starts with the artist's death and travels backwards to find her creative origins.

Tuesdays-Saturdays. Continues through Dec. 28. 49 Geary, S.F., 981-2661, www.fraenkelgallery.com.

Galeria de la Raza. Katie Dorame: Sifting Screens: New paintings combining Hollywood iconography with artifacts and images from North American native cultures. Tuesdays-Saturdays. Continues through Dec. 21. 2857 24th St., S.F., 826-8009, www.galeriadelaraza.org.

Gallery 16. Futurefarmers: Taking Stock: Two-decade retrospective of objets d'art from the Bay Area collective. Tuesdays-Saturdays. Continues through Dec. 31. 501 Third St., S.F., 626-7495, www.gallery16.com.

Gallery Paule Anglim. Solid Concept VI: Bay Area Conceptual Artists: Featuring work by Terry Fox, David Ireland, Paul Kos, Tony Labat, Tom Marioni, John Roloff, and Al Wong. Tuesdays-Saturdays. Continues through Dec. 21. 14 Geary, S.F., 433-2710, www.gallerypauleanglim.com.

Glass Door Gallery. Winter Hours: Featuring work by Nancy Calef, Ronald Chase, Carl Heyward, Joan Stennick, and John Zaklowski. Tuesdays-Saturdays. Continues through Jan. 5. 245 Columbus Ave., S.F.,

500-2271, www.glassdoorgallery.com.

The Great Highway Gallery. Daniel McElmury: West San Francisco: The Outer Sunset gets its due in this "photographic exploration of the city's most western edge." Through Dec. 15. 3649 Lawton, S.F., 681-3380, www.thegreathighway.com.

Hosfelt Gallery. Anoka Faruqi: Substance & Accident: Moiré paintings. Tuesdays-Saturdays. Continues through Dec. 7. Angelina Pwerle: Bush Plum Dreaming: Abstractions. Tuesdays-Saturdays. Continues through Dec. 7. 260 Utah St., S.F., 495-5454, www.hosfeltgallery.com.

Jenkins Johnson Gallery. Seven Sisters: Group show featuring Carrie Mae Weems, Mickalene Thomas, Rina Banerjee, Patricia Piccinini, Camille Rose Garcia, Kenyatta A.C. Hinkle, Toyin Odutola, and Vanessa Prager. Tuesdays-Saturdays. Continues through Dec. 21. 464 Sutter, S.F., 677-0770, www.jenkinsjohnsongallery.com.

The Luggage Store. Flo Oy Wong: The Whole Pie: 75th birthday retrospective of the Oakland artist. Wednesdays-Saturdays. Continues through Dec. >>

THU 12/5

Performance Art

GET ACTIVE

Full of curious circles, triangles, and rectangles that somehow mesh together, Ohad Meromi's artwork, called *1967*, sits atop a large wooden platform that practically begs people to step on it. Museums don't allow that, though — not usually, anyway. But today is not like any ordinary museum day. The acclaimed saxophonist Jon Raskin — a founding member of the Rova Saxophone Quartet — will perform before Meromi's *1967*, accompanied by dancer Justin Morrison. Artgoers will be able to climb on the platform in this "activation" of Meromi's artwork. It's all part of the Contemporary Jewish Museum's exhibit, "**Work in Progress: Considering Utopia**," which features the work of Meromi and two other artists. Immersing oneself in art, music, and dance at the same time? Now, that's utopian.

"Activation" performance featuring saxophonist Jon Raskin and dancer Justin Morrison runs 6:30-7:15 p.m. at the Contemporary Jewish Museum, 736 Mission St., S.F. Admission after 5 p.m. is \$5; call 655-7800 or visit thecjm.org. **Jonathan Curiel**

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28. 1007 Market, S.F., 255-5971, www.luggage-storegallery.org.

Luna Rienne Gallery. Polyptych Tales: Group show featuring new works by Ursula X Young, Joshua Lawyer, and MJ Lindo. Mondays, Thursdays-Sundays. Continues through Dec. 9. 3318 22nd St., S.F., 647-5888, lunarienne.com.

Main Library, Jewett Gallery. A Little Piece of Mexico: Postcards of Guillermo Kahlo and His Contemporaries: Vibrant historical views of early 20th century Mexico, culled from the private collection of local poet Alejandro Murguía. Through Dec. 29. free. 100 Larkin, S.F., 557-4277, www.sfpl.org.

Main Library, Skylight Gallery. Breaking the Barriers: The American Tennis Association & Black Tennis Pioneers: Historical overview of African-American tennis legends (e.g., Althea Gibson and Arthur Ashe) featuring photos, newspaper accounts, and video. Through Jan. 5, 2014. Free. 100 Larkin, S.F., 557-4277, www.sfpl.org.

Meridian Gallery. By Mainly Unexpected Means: Large group show featuring artists from Palo Alto's Cubberley Studios. Tuesdays-Saturdays. Continues through Dec. 21. 535 Powell, S.F., 398-7229, www.meridiangallery.org.

Mini Bar. Mini de los Muertos Art Show: Featuring Día de los Muertos-inspired artwork by Genevieve Coleman, Mark Hamer, Beth Loudmouth, and Chelsea Tucker. Through Dec. 28. 837 Divisadero St., S.F., 525-3565, www.myspace.com/minibarsf.

Modern Eden. Leon Loucheur: Sentient City: Solo painting exhibition with imagery inspired by local animals. Tuesdays-Saturdays. Continues through Dec. 7. Letter Heads: Group show of text- and lettering-infused works curated by Leon Loucheur and Dave Foto. Tuesdays-Saturdays. Continues through Dec. 7. 403 Francisco, S.F., 956-3303, www.moderneden.com.

Modernbook Gallery. Brigitte Carnochan: Natural Beauty: New platinum/palladium photographs. Starting Dec. 5. Tuesdays-Saturdays. Continues through March 1. 49 Geary, S.F., 732-0300, www.modernbook.com.

Modernism. Autour du Désir (All About Desire): Group show including work by Erwin Blumenfeld, Lucien Clergue, R. Crumb, Sheldon Greenberg, Man Ray, Robert Stivers, Bruce Wolfe, and more. Tuesdays-Saturdays. Continues through Dec. 21. 685 Market, S.F., 541-0461, www.modernisminc.com.

Patricia Sweetow Gallery. Jamie Vasta: Femme: Glitter portraits of burlesque and drag performers. Tuesdays-Saturdays. Continues through Dec. 21. Free. 77 Geary, S.F., 788-5126, www.patriciasweetowgallery.com.

RayKo Photo Center. McNair Evans: Confessions for a Son: A photographic tour of emotional and psychological landscapes experienced in the wake of the artist's late father. Tuesdays-Sundays. Continues through Jan. 5. Rachael Jablo: My Days of Losing Words: Photographic still lifes and self-portraits illustrate the artist's struggle with incapacitating chronic migraine. Tuesdays-Sundays. Continues through Jan. 5. Crafted at RayKo: Group show spotlighting works by Kirk Crippens, Taichi Gondaira, Atsuko

THU 12/5

Comedy

'HE'S DUNN IT IGAN'

Kyle Dunnigan is a comedian, though you may know him better as "Craig," the serial killer from *Reno 911!* and from Dunnigan's hella popular YouTube channel. Craig wears Dahmer-esque specs and is keen to offer life advice in a slow, stunted cadence, or even to try stand-up at open mic nights around L.A. If all those YouTube videos aren't funny enough for you, check Dunnigan out on the highly popular podcast *Professor Blastoff*, which he does with famous comedienne Tig Notaro. He was also one of the writers responsible for a very funny first season of *Inside Amy Schumer* on Comedy Central. And also, he supposedly goes out with Sarah Silverman, so at the very least you know he's smart enough to surround himself with hilarious, famous women. He's a funny and prolific comedian, and if you've somehow missed him blowing up on the Internet or the late-night teevee, you've got the chance to go see him this week.

Kyle Dunnigan will be performing stand-up comedy at the Punch Line, 444 Battery St., S.F., at 8 p.m., Dec. 6 at 8 and 10 p.m., and Dec. 7 at 7:30 and 9:30 p.m. Tickets are \$20; call 397-7573 or visit punchlinecomedy-club.com. **Emilie Mutert**

Morita, Ryuten Paul Rosenblum, Henry Walker, and other in-house artists. Tuesdays-Sundays. Continues through Jan. 10. 428 Third St., S.F., 495-3773, www.raykophoto.com.

Rena Bransten Gallery. Edward Burtynsky: Water: The large-format industrial photographer trains his lens upon the impact of manufacturing on global water supplies. Tuesdays-Saturdays. Continues through Dec. 14. 77 Geary, S.F., 982-3292, www.renabranstengallery.com.

FRI 12/6

Dance

TRADITION REFRESHED

December brings that old chestnut, that traditional dance experience, that annual trip to the ballet, *The Nutcracker*. For those offended by the imperialistic appropriation of ethnic dances in Act II's Kingdom of the Sweets or those simply looking for a change from the standard, World Dance Fusion offers a Hanukkah-themed twist in *The Jewish Nutcracker*. Choreographer Katy Alanis Rous combines her experience in over thirty varieties of cultural dance and her childhood training at the San Francisco Ballet School to create a unique take on the classic, in which the adolescent Miriam travels back in time to witness the Maccabees winning freedom from their Greek oppressors. When the temple is rebuilt, the party begins with authentic Spanish, Arabian, Chinese, Russian, Indian, and Italian ethnic dances. Celebrate an old tradition with an added San Francisco touch of diversity.

World Dance Fusion presents *The Jewish Nutcracker* at 2 p.m. and 6:30 p.m. through Dec. 8 at the Theater at the Children's Creativity Museum, Yerba Buena Center for the Arts, 221 Fourth Street, S.F. Tickets are \$18-\$32; 1-800-838-3006 or jewishnutcracker.com. **Irene Hsiao**

Robert Koch Gallery. János Szász: High-contrast B&W photographs of Soviet-era Hungary from the 1950s-'70s. Tuesdays-Saturdays. Continues through Dec. 21. 49 Geary, S.F., 421-0122, www.kochgallery.com.

Robert Tat Gallery. All About the Image: Group photography show. Starting Dec. 5. Tuesdays-Saturdays. Continues through Feb. 22. 49 Geary, Ste. 410, S.F., 781-1122, www.roberttat.com.

Romer Young Gallery. Jonathan Runcio: Glass in the Garden: Sculptural objects made of steel, concrete, and paint. Thursdays-Saturdays. Continues through Dec. 14. 1240 22nd St., S.F., 550-7483, www.romeryounggallery.com.

San Francisco Art Institute. Energy That Is All Around: Group show including more than 125 formative works by Mission School artists Chris Johanson, Margaret Kilgallen, Alicia McCarthy, Barry McGee, and Ruby Neri. Tuesdays-Saturdays. Continues through Dec. 14. Free. sfai.edu/energy. 800 Chestnut, S.F., 771-7020, www.sfai.edu.

San Francisco Arts Commission Window Installation Site. Sabine Reckewell: Dual Inclinations: Geometrical sculptures made from stretched ribbons. Through Jan. 4, 2014. 155 Grove, S.F., 554-6080, www.sfartscommission.org.

SF Camerawork. 2013 Benefit Auction Preview Exhibition: Group show featuring over 100 contemporary and vintage photos. The live auction takes place Dec. 7 at 1 p.m. Wednesdays-Saturdays. Continues through Dec. 6. 657 Mission, S.F., 512-2020, www.sfcamerawork.org.

SFMOMA Artists Gallery (Fort Mason, Bldg. A). Robert Katsusuke Ogata: Splice: Large-scale paintings made with chalk, gesso, polymer, and paintstick. Tuesdays-Saturdays. Continues through Dec. 20. Amanda Boe: What I Hold Dear: Digital chromogenic photo prints. Tuesdays-Saturdays. Continues through Dec. 20. 2 Marina Boulevard, S.F., 441-4777, www.sfmoma.org.

Shooting Gallery. Blue Skies: New oil paintings by Brian Mashburn (in the Project Space). Tuesdays-Saturdays. Continues through Dec. 7. Don't Look at Me: Acrylic and spray paint works by the German duo Herakut. Tuesdays-Saturdays. Continues through

FRI 12/6

Musical

MATURE MONSTERS

Don't be fooled by the cute and colorful puppets. With profanity-laced songs such as "It Sucks to Be Me" and "Everyone's a Little Bit Racist," **Avenue Q** is best for a night when the kids are with a babysitter. A cast of humans, puppets, and puppeteers gives us a tongue-in-cheek look at what it's like to come of age in New York City, and illustrates everything that's awful about being an adult. It's like having a couple drinks with the characters of Sesame Street and hearing what they really think about life—except that instead of Big Bird and Elmo you'll be talking with Rod the Republican and Lucy the Slut. With three Tony awards for Best Musical, Best Score, and Best Book, you'll be humming its songs for days. Just make sure not to sing "The Internet is for Porn" when you're in front of your children.

Avenue Q plays at 8 p.m. and continues through Jan. 12th at the New Conservatory Theatre Center, 25 Van Ness Avenue, S.F. Tickets are \$18 - \$40; call 861-8972 or visit nctcsf.org. **Laura Jaye Cramer**

Dec. 7. 886 Geary St., S.F., 931-1500, www.shootinggalleriesf.com.

SOMArts Cultural Center. All Good Things...: Ephemeral group show featuring photography, video, sculpture, installations, time-based art, and other impermanent creations. Tuesdays-Saturdays. Continues through Dec. 21. 934 Brannan, S.F., 863-1414, www.somarts.org.

Southern Exposure. This Will Never Work: Large group show inspired by "crazy experiments, doomed plans, and quixotic dreams." Tuesdays-Saturdays. Continues through Dec. 14. Sandra Ono: Engrams: A biomorphic, site-specific installation made from melted plastic sandwich bags. Tuesdays-Saturdays, 12-6 p.m. Continues through Dec. 31. 3030 20th St., S.F., 863-2141, www.soex.org.

Vessel Gallery. Vessel 9.5: Vessel as the Human Form, Humanity: Group show commemorating the gallery's first (almost) decade of exhibitions. Tuesdays-Sat-

urdays. Continues through Dec. 14. 471 25th St., Oakland, 510-893-8800, www.vessel-gallery.com.

White Walls Gallery. Word to Mother: California Coming Home: Solo show by the London painter. Tuesdays-Saturdays. Continues through Dec. 7. 886 Geary St., S.F., 931-1500, www.whitewallssf.com.

A Funny Night for Comedy: Monthly comedy showcase hosted by Natasha Muse. Second Sunday of every month, 7 p.m., \$10, natashamuse.com. Actors Theatre S.F., 855 Bush, S.F., 345-1287, www.actorstheatresf.org.

A Very Merry Murder Mystery: A holiday whodunit by the improvisers from Bay Area Theatresports. Starting Dec. 6. Fridays, Saturdays. Continues through Dec. 21, \$17-\$20, improv.org. Bayfront Theater, 16 Marina, S.F., 474-6776.

Bad Movie Night: It's a Wonderful Life: ... but it's a mawkish movie. Sun., Dec. 8, 8 p.m., \$6.99. Dark

Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Barbary Coast Comedy: Featuring Will Durst, David Gborie, and Shanti Charan. Thu., Dec. 5, 7 p.m., \$5, barbarycoastcomedy.com. Legionnaire Saloon, 2272 Telegraph Ave., Oakland, www.legionnaire-saloon.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

The Business: A Comedy Show: Featuring Sean Keane, Bucky Sinister, Caitlin Gill, Nato Green, and guests. Wednesdays, 8 p.m., \$5, thebusinesscomedy.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Chris Garcia: Wed., Dec. 4, 8 p.m., \$15. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Comedy Blast: Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannydechi.com. Neck of the Woods, 406 Clement St., S.F., 387-6343, www.neckofthewoodssf.com.

Comedy Bottle: The Purple Onion at Kells presents two nights with Kurtis Matthews and guests. Dec. 6-7, 7 p.m., \$15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., 955-1916, www.kellsirish.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, www.brainwash.com.

Comedy Returns to El Rio: With Marga Gomez, Sammy Obeid, Bob McIntyre, Kevin Young, and Lisa Geduldig. Mon., Dec. 9, 8 p.m., \$7-\$20, koshercomedy.com. El Rio, 3158 Mission, S.F., 282-3325, www.elriosf.com.

Comet Club Comedy: Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, S.F., 567-5589.

The Cynic Cave: Featuring Josh Fadem and Johnny Pemberton. Sat., Dec. 7, 8 & 10 p.m., \$10, cyniccave.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish

House, 243 O'Farrell St., S.F., 954-0777, www.johnnyfoleys.com.

Eric Cash: Anti-Famous: Live show recording with friends Xander Deveaux and Natasha Muse. Sun., Dec. 8, 7 & 9 p.m., \$10. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekend-video.com.

Esta Noche Comedy Thursdays: With Natasha Muse and friends. Thu., Dec. 5, 8 p.m., free, natashamuse.com. Esta Noche, 3079 16th St., S.F., 861-5757, www.estanocheclub.com.

F!#&ing Free Fridays: Even your worst ex can't take away your ability to laugh at yourself when EndGames Improv riffs on "Your F!#&ed Up Relationship" every week. Fridays, 10:30 p.m., free, freecomedyfridays.eventbrite.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

God, Hitler, and Life-Extension: Comical solo show by Ira Brightman that may be your only chance to laugh in a library without getting shushed. Sun., Dec. 8, 2 p.m., free. Berkeley Main Library, 2090 Kittredge St., Berkeley, 510-981-6100, www.berkeleypubliclibrary.org.

Ha Ha Heathens: Atheist Christmas: Jesus-free holiday comedy featuring Keith Lowell Jensen, Johnny Taylor, and Ivan Hernandez. Tue., Dec. 10, 8 p.m., \$15. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Hand to Mouth: Fantasy: Trevor Hill hosts dragon-slayin' comedy heroes Kellen Erskine, Kelly Anneken, Jules Posner, Kevin O'Shea, Gary Anderson, and Jaime Fernandez. Fri., Dec. 6, 10 p.m., \$5-\$8, handtomouthcomedy.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Hari Kondabolu: The FX network may have cancelled *Totally Biased with W. Kamau Bell* ("Boooo!"), but show contributor Kondabolu is back in San Francisco to entertain you without TV cameras getting in the way ("Yayyy!"). Thu., Dec. 5, 10 p.m., \$7. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, S.F., 431-4278, www.harveysf.com. >>



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SAT 12/7

Literature

BASEMENT EXOTICA

Getting posh underground is a literary tradition that **Babylon Salon** maintains every season. Held in the swank Cantina, with its candlelit basement cash bar exotica, the series has an unusually strong assortment of literature on the menu for its winter rendition. Brilliant and absolutely crucial essayist Steve Almond will be in town from Boston. The author of *God Bless America: Stories and Candyfreak*, Almond is worth the trip alone: you'll laugh, you'll get pissed off, you'll buy his neat books and love them. Short fiction master Tom Barbash, author of the new collection *Stay Up With Me*, is also on the lineup; Dave Eggers called that collection "one of the most satisfying cover-to-cover short story collections I can remember." They're joined by *Goodnight Nobody* author Ethel Rohan, novelist Kevin Allardice (*Any Resemblance to Actual Persons*), and Steinbeck Fellow Vanessa Hua. Always intimate and somehow still raucous, Babylon Salon is one of San Francisco's gems.

Babylon Salon starts at 7 p.m. at Cantina, 580 Sutter St., S.F. Admission is free; call 398-0195 or visit babylonsalon.com. **Evan Karp**

Hysterical Historical San Francisco: Holiday Edition: Humorous retellings of San Francisco history by comic Kurt Weitzmann. Sundays, 7 p.m. Continues through Dec. 29, \$30-\$40, comedyonthesquare.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

It's a Wonderful Life: Live: Bad Movie Night's Jim Fourniadis takes some loving revenge on Frank Capra by writing and directing this humorous stage adaptation of the ubiquitous Christmas film. Starting Dec. 6, Fridays, Saturdays, 7:30 p.m. Continues through Dec. 21, \$20. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

I've Been Doing Comedy for Less Than a Year But I'm Awesome: Pam Benjamin hosts upstart comedians Priyanka Wali, Angela Julian, Chris Conaster, Chris Blackwood, Dro Knows, Daniel Vito Bernerhicks, David Hopley, Josh Fesler, Tuesday Thomas, and

Noah Gain. Sat., Dec. 7, 5 p.m., \$10. Kells Irish Restaurant & Bar, 530 Jackson, S.F., 955-1916, www.kellsirish.com.

Kyle Dunnigan: Three nights with Tig Notaro's co-host on the Professor Blastoff comedy podcast. Dec. 5-7, \$16-\$22. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

The Mission Position: Weekly stand-up comedy showcase hosted by Matt Lieb, Matt Louv, and Kate Willett. Thursdays, 8 p.m., \$10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Monday Happy Hour Comedy: Cara Tramontano hosts this free monthly stand-up showcase. Second Monday of every month, 7 p.m., free/donation,

mondayahappyhourcomedy.com. Cafe Royale, 800 Post, S.F., 441-4099, www.caferoyale-sf.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (Ryan Cronin, Joe Nguyen, Adam McLaughlin, Red Scott, and Jeff Reitman) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., S.F., 693-9588.

Nito y Neto: Comediantes de Guatemala. Fri., Dec. 6, 8 p.m., \$25 advance. Roccapulco Supper Club, 3140 Mission, S.F., 648-6611, www.roccapulco.com.

Omid Djalili: Sun., Dec. 8, 7:30 p.m., \$18.50. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

The Oy of Sex: Love addiction is a laughing matter in this solo theater show (intended for ages 17+) written and performed by stand-up comedian Alicia Dattner. Thursdays-Saturdays. Continues through Jan. 18, \$20-\$100, aliciadattner.com. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Nick Palm's Comedy Royale: First Wednesday of every month, 8 p.m., free, facebook.com/ComedyRoyale. Cafe Royale, 800 Post, S.F., 441-4099, www.caferoyale-sf.com.

Mark Pitta & Friends: Tuesdays, 8 p.m., \$15-\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmortontheatre.com.

Point Break Live: In this comical stage recreation of the totes rad action film by Academy Award™-winning director Kathryn Bigelow, an audience member volunteers to play the Keanu Reeves lead role of FBI Agent Johnny Utah while the rest of the cast does radical 'n' extreme -and/or ridiculous 'n' extremely silly - things as the plot develops. First Friday of every month, 7:30 & 10 p.m. Continues through Jan. 3, \$25-\$50, pointbreaksf.com. DNA Lounge, 375 11th St., S.F., 626-1409, www.dnalounge.com.

The Purple Onion at Kells: Cellar Dwellers: Wednesdays, Thursdays, 8:15 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

The Purple Onion at Kells: New Talent Showcase: Wednesdays, Thursdays, 7 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

The Purple Onion at Kells: The Later Show: Wednesdays, Thursdays, 10 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

RiffTrax Live: Santa Claus Conquers the Martians: Mike Nelson, Kevin Murphy, and Bill Corbett revisit an old MST3K clunker (originally riffed by Joel Hodgson) with all-new commentary for updated Yuletide yuks. Thu., Dec. 5, 8 p.m., \$10.50-\$12.50, fathomevents.com. Century San Francisco Centre 9 and XD, 845 Market St., S.F., 538-8422, www.cinemark.com/theatre-detail.aspx?node_id=1672.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$17 advance, improvsociety.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

S.F. Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., \$12.50. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Shipwreck: Local writers put the "Dick" back in "Dickens" (and their tongues firmly in cheeks) at this erotic fan fiction mocking of *A Christmas Carol*. Thu., Dec. 5, 7 p.m., \$10. The Booksmith, 1644 Haight, S.F., 863-8688, www.booksmith.com.

Storking Comedy: Weekly stand-up routines followed by bonus interview segments. Thursdays, 6:30 p.m., free, facebook.com/SylvanProductions. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.

Talkies: Comedy and video by Sean Keane, Nato Green, Dhaya Lakshminarayanan, Michael Gaughan, Casey Ley, Anna Seregina, Land Smith, George Chen, Andre Parker, Zeke Greenwald, and David Gborie. Fri., Dec. 6, 8 p.m., \$10, talkieshow.tumblr.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Top Guys: Join Maverick, Goose, Iceman, and the rest of the über-macho manly men as they soar right past the Friend Zone and into the Danger Zone in this comedic stage version of *Top Gun*. Through Dec. 7, 8 p.m.; Through Dec. 14, 8 p.m., \$20, sfindie.com. Stage Werx 446, 446 Valencia St., S.F., www.stagewerx.org.

Tracy Morgan: Dec. 5-7, \$45. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

Will Durst: Boomeraging: From LSD to OMG: Tuesdays, 8 p.m. Continues through Dec. 17, \$15-\$50. The

Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Dance - Performances

Ballet Flamenco: Fiesta Navideña: Starting Dec. 7, Saturdays, Sundays, 6:15 p.m. Continues through Dec. 29, \$15-\$19, carolinallugo.com. Pachamama Restaurant, 1630 Powell, S.F., 646-0018, www.pachamamacenter.org.

Concatenate: New work by up-and-coming choreographers Jessi Barber, Gerald Casel, Amy Chang, Caitlin Hafer, Zachary Sharrin, and LV Dance Collective's Kao Vey Saepanh and Martha L. Zepeda. Dec. 7-8, 8 p.m., \$15. ODC Dance Commons, 351 Shotwell, S.F., 621-0643, www.odcschool.org.

Father On: World premiere of an all-male dance tribute to fatherhood by choreographers Scott Wells and Sheldon B. Smith. Dec. 5-7, 8 p.m.; Sun., Dec. 8, 7 p.m., \$25-\$30, scottwellsdance.com. ODC Theater, 3153 17th St., S.F., 863-6606, www.odctheater.org.

Get Your Life UNITY Mini Ball: Dance/drag/vogueing contest open to anyone who wants to compete (or just watch). Sat., Dec. 7, 7 p.m., \$10. Dance Mission Theater, 3316 24th St., S.F., 273-4633, www.dancemission.com.

The Jewish Nutcracker: Tchaikovsky's score is adapted to tell the story of Hanukkah alongside a wide variety of international dance styles. Dec. 6-7, 6:30 p.m.; Dec. 6-8, 2 p.m., \$18-\$28, jewishnutcracker.com. Children's Creativity Museum, 2214th St., S.F., 820-3320, www.creativity.org.

Mark Foehringer's Nutcracker Sweets: This contemporary dance production serves up the classic ballet in bite-sized, kid-friendly shows that last less than an hour. Starting Dec. 7, Saturdays, Sundays, 11 a.m. & 2 p.m.; Dec. 14-15, 11 a.m., 2 & 4 p.m.; Dec. 20-24, 11 a.m. & 2 p.m.; Dec. 21-22, 4 p.m. Continues through Dec. 8, \$18-\$28. Fort Mason, Southside Theater, Marina, S.F., www.fortmason.org.

The Metrics of Intimacy: Expect a blend of shrewd concepts and innovative, improvised movement in this collaboration between choreographers Christian Burns and Hope Mohr. Dec. 4-5, 8 p.m., \$10-\$20, hopemohr.org. The Garage, 715 Bryant St., S.F., 885-4006, www.715bryant.org.

Mine: Five performers navigate a physical environment of ropes and netting in this RAWdance exploration of the desire to possess and control. Dec. 6-8, 8 p.m.; Dec. 11-15, 8 p.m., \$21-\$25, rawdance.org. Joe Goode Annex, 401 Alabama St., S.F., 561-6565, www.joegoode.org.

New Moves Choreography Showcase: Contemporary dance performances by SFSU students. Dec. 5-7, 8 p.m., \$8-\$15. SFSU Campus/McKenna Theater, 1600 Holloway, S.F., 338-2467, www.sfsu.edu.

NYC and the Bay: Dancers and Dances from Then and There and Here and Now: Free, informal performance of new and old work by recent New York transplant Risa Jaroslow. Wed., Dec. 4, 8 p.m., free, risajaroslowdance.org. CounterPULSE, 1310 Mission, S.F., 626-2060, www.counterpulse.org.

Okeanos: A Love Letter to the Sea: Dancers and acrobats create a portrait of the ocean in this cirque-styled show by the Capacitor performance troupe. Saturdays, 7 p.m.; Saturdays, 8 p.m. Continues through Dec. 28, \$15-\$30 (includes aquarium admission), capacitor.org. Aquarium of the Bay, Embarcadero, S.F., 623-5300, www.aquariumofthebay.com.

Rotunda Dance Series: Dimensions Dance Theater: City Hall's free lunchtime performance series closes out the year with traditional dances from Africa and the African diaspora. Fri., Dec. 6, noon, free, dancersgroup.org/presents/rotunda. City Hall, 1 Drive Carlton B. Goodlett, S.F., 554-5184, www.sfgov.org.

Soul+Mates: An evening of modern dance, film, and photography centered on the subject of eternal love. Dec. 4-7, 8 p.m., \$22-\$30, printzdance.org. Z Space Studio, 450 Florida, S.F., 626-0453, www.zspace.org.

The Velvetten Rabbit: ODC/Dance brings back the annual family favorite for its holiday alternative to Nutcrackermania. Thursdays-Sundays. Continues through Dec. 15, \$15-\$75, www.odcdance.org/velvettenrabbit. Yerba Buena Center for the Arts, 701 Mission, S.F., 978-2787, www.ybca.org.

Village Dancers Children's Concert: Featuring performers from SFSU's community dance program for low-income youth. Sun., Dec. 8, 3 p.m., free. SFSU Campus/McKenna Theater, 1600 Holloway, S.F., 338-2467, www.sfsu.edu.

Westlake School for the Performing Arts' Nutcracker 2013: Full-length student ballet featuring 150 performers from the WSPA. Sat., Dec. 7, 6 p.m.; Sun., Dec. 8, 2 p.m., \$25-\$35, wspadance.com.

Palace of Fine Arts, 3301 Lyon, S.F., 567-6642, www.palaceoffinearts.org.

Zambomba Gitana: Traditional holiday celebration featuring flamenco music and dance performers from Jerez de la Frontera, Spain. Fri., Dec. 6, 8 p.m., \$25-\$65. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

Literary Events

An Evening with Anne Lamott: Pegasus Books and KPFA Radio welcome the narrative nonfiction author to fête the release of her new collection, *Stitches: A Handbook on Meaning, Hope, and Repair*. Wed., Dec. 4, 7:30 p.m., \$25 (includes book). First Congregational Church - Berkeley, 2345 Channing, Berkeley, 510-848-3696, www.fccb.org.

An Evening with Gary Snyder: The Pulitzer Prize winner celebrates a new Counterpoint Press edition of his epic poem, *Mountains and Rivers Without End*. Wed., Dec. 4, 7:30 p.m., free. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

Babylon Salon: The reading and performance series welcomes authors Steve Almond, Tom Barbash, Ethel Rohan, Kevin Allardice, and Vanessa Hua. Sat., Dec. 7, 7 p.m., free, babylonsalon.com. Cantina, 580 Sutter, S.F., 398-0195, www.cantinasf.com.

Bernal Yoga Literary Series: Featuring Anhvu Buchanan, Heather June Gibbons, Scott Hutchins, Jesse Loesberg, Nina Schuyler, Moazzam Sheikh, Susanna Solomon, and Monica Wesolowska. Sat., Dec. 7, 8 p.m., \$5 suggested donation. Bernal Yoga, 461 Cortland, S.F., 643-9007, www.bernalvoga.com.

Canessa Poetry Readings Series: Avery Burns presents readings by Tiff Dresen, Todd Mellicker, and Joseph Noble. Wed., Dec. 4, 7:30 p.m. Canessa Gallery, 708 Montgomery St., S.F., 296-9029, www.canessa.org.

Conversations About Landscape: Saltscapes: Heyday

SAT 12/7

Literature

GODFATHER

A major catalyst for the San Francisco Renaissance and a huge inspiration to the Beat generation, **Kenneth Rexroth** is undeniably one of the most important voices in the development of a Bay Area literary culture. Host of a regular series of salons that brought together many of the area's otherwise disparate stars and popularized the house reading, as well as integrated literary discussions with those on politics and the larger social sphere, Rexroth became host of a long-running, groundbreaking weekly show on KPFA that further broadcast his critical reviews of literature, both local and international. MC of the famous "Howl" debut reading, Rexroth will be celebrated by a trio of esteemed poets who knew him well: David Meltzer, Ken Knabb, and Kim Stanley Robinson, with a discussion and readings from his work. Part of City Lights' yearlong 60th anniversary jamboree, this will be an evening as rich for its historical context as for the work being shared; the influence and importance of Rexroth's work is felt by many who will no doubt be there to testify.

Kenneth Rexroth: An Appreciation starts at 7 p.m. at City Lights, 261 Columbus Ave., S.F. Admission is free; call 362-8193 or visit citylights.com.

Evan Karp



Books launch party for *Saltsapes: The Kite Aerial Photography of Cris Benton*. Wed., Dec. 4, 6:30 p.m., heydaybooks.com. Exploratorium, Pier 15, S.F., 528-4444, www.exploratorium.edu.

Fifth Anniversary Party for the Green Arcade: Mon., Dec. 9, 8 p.m., free. The Green Arcade, 1680 Market, S.F., 431-6800, www.thegreenarcade.com.

Fourth Annual East Bay Alternative Book and Zine Fest: Local writers, independent publishers, DIY comix makers, and creative zinesters come together for this free event featuring table vendors, guest speakers, instructional workshops, and more. Sat., Dec. 7, 10 a.m.-5 p.m., free, eastbayalternativebookandzinefest.com. Berkeley City College, 2050 Center St., Berkeley, 510-981-2800, www.berkeleycitycollege.edu.

Greg Kihn: The veteran rocker-turned-writer signs copies of his latest musical mystery novel, *Rubber Soul*. Thu., Dec. 5, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, S.F., 835-1020, www.bookpassage.com.

Hip, Cool, and Beatitude: The Beats, Bohemianism, and Alternative Spirituality: Yannis Toussulis moderates a panel discussion about the original heretical hipsters — i.e., the Beat Generation — with Marc Applebaum, Kirk J. Schneider, and Tony Stigliano. Sun., Dec. 8, 5 p.m., free. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

James R. Smith: Indulge in a bit of bouncy nostalgia as the history writer presents his book *San Francisco's Playland at the Beach: The Golden Years*. Thu., Dec. 5, 7 p.m., free. Books Inc./Marina, 2251 Chestnut, S.F., 931-3633, www.booksinc.net.

Kenneth Rexroth: An Appreciation: Ken Knabb, David Meltzer, and Kim Stanley Robinson pay tribute to the late San Francisco poet. Tue., Dec. 10, 7 p.m., free. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

Left Coast Writers: Monthly readings by members of the LCW literary community. Second Monday of every month, 6 p.m., free, leftcoastwriters.com. Book Passage, 1 Ferry Building Ste. 42, S.F., 835-1020, www.bookpassage.com.

Meet the Poets: Lynne Knight and Miriam Bird Greenberg share their work. Fri., Dec. 6, 7 p.m., free.



David Papas

SUN 12/8

Dance

DANCE DADS

In *Father On*, presented by first-time collaborators Scott Wells, artistic director of Scott Wells & Dancers, and Sheldon Smith, co-artistic director of Smith/Wymore Disappearing Acts, you can expect to see a highly athletic and surprisingly humorous take on what exactly comes with being a father. The pair use laughter as a platform to address everything from conception to poop diapers. What Wells typically produces in extreme physicality (he's been known to choreograph for skateboarders and boxers), Smith, a multimedia artist, is sure to match in innovation. An entirely male cast, most of whom are fathers themselves, perform the piece. And with no children in the cast, the work leans to the abstract. What better way to learn about a relationship between a father and child? Because, honestly, you can only flip through so many pictures of other people's babies on Facebook before it puts you to sleep.

Scott Wells and Dancers present *Father On* at 7 p.m. and throughout the weekend at ODC Theater, 3153 17th Street, S.F. Admission is \$20-\$25; call 863-9834 or visit odcdance.org for more showtimes. **Laura Jaye Cramer**

Books Inc./Marina, 2251 Chestnut, S.F., 931-3633, www.booksinc.net.

The Path to Forgiveness, The Way to Peace: An Evening with Takashi Tanemori: John Crump, David Duckworth, and Elizabeth Weinberg read excerpts from Tanemori's memoir, *Hiroshima: Bridge to Forgiveness*, with the author in attendance. Sat., Dec. 7, 6:30 p.m., free. The Green Arcade, 1680 Market, S.F., 431-6800, www.thegreenarcade.com.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, S.F., www.paxtongate.com.

Rebecca Solnit: Having mapped the reverberating echoes of San Francisco's cultural history in *Infinite City*, the local writer, activist, and all-around polymath now turns her observational intellect to

the Big Easy in her new book, *Unfathomable City: A New Orleans Atlas*. Tue., Dec. 10, 7 p.m. Adobe Books, 3130 24th St., S.F., 864-3936.

Roxanne Dunbar-Ortiz: The author, activist, and historian discusses *The Great Sioux Nation: Sitting in Judgment on America*. Thu., Dec. 5, 7 p.m., free. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

San Francisco Grotto Writers: Three-Minute Reads: Grotto students get 180 seconds — but no longer — to share their work. Fri., Dec. 6, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, S.F., 835-1020, www.bookpassage.com.

Second Annual East Bay Small Press Comics Fest: Readings and signings by local indie comics creators, including Colin Anderson, Beth Dean, Peter Hoey, and more. Sat., Dec. 7, 6 p.m., free. The Escapist: A

Comic Bookstore, 3090 Claremont Ave., Berkeley, 510-652-6642, www.escapistcomics.com.

SFSU Poetry Reading Series: With Alli Warren and Evan Kennedy. Thu., Dec. 5, 4:30 p.m., free. Poetry Center, 1600 Holloway, S.F., 338-2227, www.sfsu.edu/~poetry.

Shipwreck: Local writers put the "Dick" back in "Dickens" (and their tongues firmly in cheeks) at this erotic fan fiction mocking of *A Christmas Carol*. Thu., Dec. 5, 7 p.m., \$10. The Booksmith, 1644 Haight, S.F., 863-8688, www.booksmith.com.

Sunset Book Group: Reading club. First Wednesday of every month, 7 p.m., free. Sunset Branch Library, 1305 18th Ave., S.F., 753-7130, www.sfpl.org.

Terrell Tannen: The Hollywood director and screenwriter tells his own life story in *When Blood Is Gone: A Memoir of Time, Place, and Family*. Wed., Dec. 4,

7 p.m., free. Green Apple Books, 506 Clement, S.F., 387-2272, www.greenapplebooks.com.

Tim Teeman: The *Times of London* journalist presents his first book, *In Bed with Gore Vidal: Hustlers, Hollywood, and the Private World of an American Master*. Thu., Dec. 5, 7:30 p.m., free, timteeman.com. Books Inc./Castro, 2275 Market, S.F., 864-6777, www.booksinc.net.

Wild Girls Mother + Daughter Book Club: Second Sunday of every month, 1 p.m., free. Books Inc./Laurel Village, 3515 California, S.F., 221-3666, www.booksinc.net.

Writers on Writing: Poets Alice Jones and Rusty Morrison read and discuss their latest work. Mon., Dec. 9, 7 p.m., free. SFSU Campus/Humanities Building, 1600 Holloway, S.F., 338-1111, www.sfsu.edu.

Theater

A Bright New Boise: The drab milieu of an Idaho office belies the intense emotional and spiritual lives of its staffers in this comedy-drama by playwright Samuel L. Hunter. Tuesdays-Sundays. Continues through Dec. 8, \$32-\$60, auroratheatre.org. Aurora Theatre Company, 2081 Addison, Berkeley, 510-843-4822, www.auroratheatre.org.

A Chorus Line: SFSU student production of Marvin Hamlisch's ever-popular Broadway musical. Starting Dec. 5, Thursdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Dec. 15, \$8-\$15. SFSU Campus/Little Theater, 1600 Holloway, S.F., 338-2467, www.sfsu.edu.

A Christmas Carol: Dickens' haunted holiday story returns to the stage as a musical, with James Carpenter starring as Ebenezer Scrooge. Starting Dec. 6, Wednesdays-Sundays. Continues through Dec. 28, \$20-\$95. American Conservatory Theater (A.C.T.), 415 Geary, S.F., 749-2228, www.act-sf.org/site/PageServer.

A Very Merry Murder Mystery: A holiday whodunit by the improvisers from Bay Area Theatresports. Starting Dec. 6, Fridays, Saturdays. Continues through Dec. 21, \$17-\$20, improv.org. Bayfront Theater, 16 Marina, S.F., 474-6776.

Arlington: Jackson Gay directs the world premiere of this new musical by playwright/novelist Victor Lodato and composer Polly Pen. Tuesdays-Sundays. Continues through Dec. 8, \$20-\$60. Magic >>

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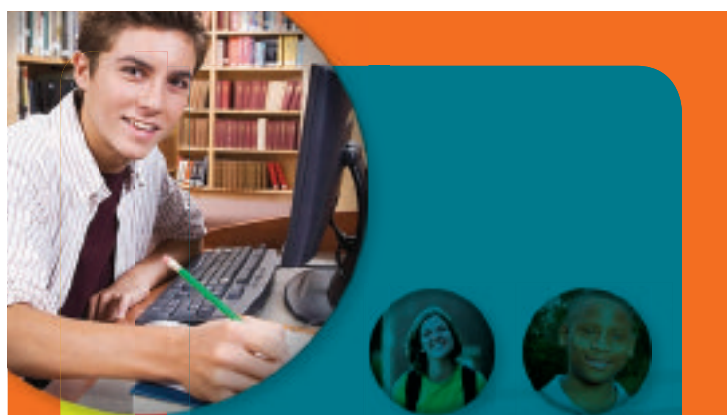
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SUN 12/8

Dance

CURRENTLY MOVING

Every performer knows there is no such thing as the perfect performance – in fact, there is no such thing as the same performance: anything that happens onstage shares with life the condition of never happening again. Choreographer Christy Funsch highlights the ephemeral nature of dance and the performing arts in her work-always-in-progress, she's near she's nowhere, exhibited with five dancers at four times in three locations. With a sonic sculpture by Tamara Albaitis that creates a “sea kelp forest of sound” to aid the dancers in their exploration of memory and perception, the piece considers the effect of physical and emotional presence within a given time and place. Funsch, who has been working on the piece since its first showing in May, describes it as “deliberately under-produced” and meant to highlight process over product. Contemplate being present.

Christy Funsch presents *she's near she's now she's nowhere* at 3 p.m. at Feintech Studio, ODC Dance Commons, 351 Shotwell St., S.F., and various other locations over the weekend. Admission is free; visit fun-schdance.org for more showtimes. **Irene Hsiao**

Theatre, Fort Mason, Bldg. D, Marina & Buchanan, S.F., 441-8822, www.magictheatre.org.

Avenue Q: Local production of the popular puppet musical that is decidedly not for kids. Starting Dec. 6, Wednesdays-Sundays. Continues through Jan. 12, \$25-\$45. New Conservatory Theatre Center, 25 Van Ness, S.F., 861-8972, www.nctcsf.org.

Awkward Dinner Party: Be glad you can sit safely in the audience while other people navigate through thorny social situations in this improvised show starring Dave Dennison, Lisa Rowland, and Dan O'Connor, with music by Joshua Raoul Brody. Dec. 5-7, 8 p.m., \$20. Exit Theatre, 156 Eddy, S.F., 673-3847, www.theexit.org.

The Barbary Coast Revue: A musical time machine back to the bawdy old days of San Francisco's Barbary Coast. Wednesdays, 9 p.m. Continues through Dec. 18, \$20. barbarycoastrevue.com. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

Beach Blanket Babylon Seasonal Extravaganza: Special holiday version of Steve Silver's pop-culture-skewering musical revue, complete with tap dancing Christmas trees. Wednesdays-Sundays. Continues through Dec. 28, \$25-\$159, beachblanket-babylon.com. Club Fugazi, 678 Green, S.F., 421-4222, www.beachblanketbabylon.com.

The Book of Mormon: Touring version of the Tony Award-winning musical comedy smash about Mormon missionaries in Africa, as viewed through the skewed eyes of South Park creators Trey Parker and Matt Stone. Tuesdays-Sundays. Continues through Jan. 19, \$55-\$205, bookofmormonthemusical.com. Orpheum Theatre, 1192 Market, S.F., 551-2000, www.shnsf.com.

Can You Dig It? The '60s - Back Down East 14th: 90-minute autobiographical solo show by Don Reed. Saturdays, 8:30 p.m.; Sundays, 7 p.m. Continues through Dec. 15, \$20-\$50, themarsh.org. The Marsh Berkeley, 2120 Allston, Berkeley, 510-704-8291, www.themarsh.org.

Cinderella: Musical version of the crowd-pleasing fairytale produced by the African-American Shakespeare Company. Starting Dec. 7, Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Dec. 22, \$12.50-\$37.50, african-americanshakes.org. Buriel Clay Theater, 762 Fulton, S.F., 762-2071, www.african-americanshakes.org.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, foodiesthemusical.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

The Gershwins' Porgy and Bess: Broadway musical revival starring Nathaniel Stampley and Alicia Hall Moran in the title roles. Tuesdays-Sundays. Continues through Dec. 8. Golden Gate Theatre, 1 Taylor, S.F., 551-2000, www.shnsf.com.

The Golden Girls: The Christmas Episodes 2013: Heklina, Matthew Martin, Pollo Del Mar, Cookie Dough, and celebrity guests present their eighth annual “All Drag Xmas Exdrag-a-ganza” featuring everyone's favorite Floridian retirees in full-on holiday spirits. Starting Dec. 5, Sundays, 7 p.m.; Thursdays-Saturdays, 8 p.m. Continues through Dec.

22, \$30, trannysnack.com. Victoria Theatre, 2961 16th St., S.F., 863-7576, www.victoriatheatre.org.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, S.F., 776-1747, www.boxcartheatre.org.

It's a Wonderful Life: Live: Bad Movie Night's Jim Fourniadis takes some loving revenge on Frank Capra by writing and directing this humorous stage adaptation of the ubiquitous Christmas film. Starting Dec. 6, Fridays, Saturdays, 7:30 p.m. Continues through Dec. 21, \$20. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Jacob Marley's Christmas Carol: Ebenezer Scrooge's late business partner takes center stage in this re-envisioning of the classic Dickens story. Tuesdays-Sundays. Continues through Dec. 22, \$37-\$58. Marin Theatre Company, 397 Miller, Mill Valley, 388-5200, www.marintheatre.org.

The Jewelry Box: A Genuine Christmas Story: Brian Copeland tries to find the perfect holiday gift for his mother in this family friendly solo show set in 1970s Oakland. Fridays, 8 p.m.; Saturdays, 5 p.m.; Thursdays, 8 p.m. Continues through Dec. 28. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

La Posarela: A retelling of the Nativity story with an altogether Mexican spin. Sun., Dec. 8, 1 & 5 p.m., \$5. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, \$7. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

My Beautiful Laundrette: Playwrights Andy Graham

and Roger Parsley adapted Hanif Kureishi's movie script (the 1985 film version of which starred a young Daniel Day-Lewis) for this U.S. stage premiere. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Dec. 22, \$25-\$45. New Conservatory Theatre Center, 25 Van Ness, S.F., 861-8972, www.nctcsf.org.

Noises Off: Revival of Michael Frayn's behind-the-stage-curtain theatrical farce. Thursdays-Saturdays, 8 p.m. Continues through Jan. 25, \$26-\$38. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Off Book, Off Broadway: The Un-Scripted Theater Company goes beyond Sondheim to create an all-new, all-improvised musical production every night. Thursdays-Saturdays, 8 p.m. Continues through Dec. 21, \$10-\$20, un-scripted.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

The Oy of Sex: Love addiction is a laughing matter in this solo theater show (intended for ages 17+) written and performed by stand-up comedian Alicia Dattner. Thursdays-Saturdays. Continues through Jan. 18, \$20-\$100, aliciadattner.com. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Peter/Wendy: West Coast premiere of a minimalist retelling/reimagining of the Peter Pan story, featuring a musical score written by indie electronic collage band The Books. Thursdays-Sundays. Continues through Dec. 15, \$15-\$33. The Custom Made Theatre Co., 1620 Gough St., S.F., 798-2682, www.custommade.org.

The Pianist of Willesden Lane: Classical concert pianist Mona Golabek stars in this one-woman play – based on the life of her own musical mother – set in the dark days of Nazi Europe. Wednesdays-Sundays. Continues through Dec. 8, \$29-\$89. Berkeley Repertory's Thrust Studio, 2025 Addison, Berkeley, www.berkeleyrep.org.

Potted Potter: The Unauthorized Harry Experience: You won't need to waste your whole day watching Daniel Radcliffe DVDs when this parodic comedy – which condenses the entire Harry Potter saga into 70 madcap minutes – comes to San Francisco for six days of quidditch and wizardry. Through Dec. 8, \$56.50-\$101.50. Marines' Memorial Theatre, 609 Sutter, S.F., 673-6672, www.marineclub.com/theatre.php.

QED: Jeff Garrett stars as Nobel Prize-winning physicist Richard Feynman in this scientifically entertaining production from Indra's Net Theater. Thursdays-Sundays. Continues through Dec. 22, \$20-\$28, indrasnettheater.com. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, www.berkeleyhistorichotel.com.

Snoopy!!!: Revival of the musical sequel to *You're a Good Man, Charlie Brown* by 42nd Street Moon. Wednesdays-Sundays. Continues through Dec. 15, \$25-\$75, 42ndstmoon.org. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theeurekatheatre.com.

The Velveteen Rabbit: ODC/Dance brings back the annual family favorite for its holiday alternative to Nutcrackermania. Thursdays-Sundays. Continues through Dec. 15, \$15-\$75, www.odcdance.org/velveteenrabbit. Yerba Buena Center for the Arts, 701 Mission, S.F., 978-2787, www.ybca.org.

TUE 12/10

Comedy

UNORTHODOX

Keith Lowell Jensen claims to be a “level 12 atheist.” We're not sure what that means, and couldn't find an answer on Google, Bing, or in Webster's Dictionary, but it means enough to Jensen that he named his comedy show **Ha Ha Heathens**. This isn't Jensen's first anti-deity stunt either. He was featured in a documentary about five comedians with very different religious beliefs titled *The Coexist Comedy Tour*, and once participated in a religious history quiz in the Bible Belt for the History Channel. Ha Ha Heathens has played before, but tonight's show is special. It's themed for the holidays — a time when non-believers need to stick together — and will be recorded for Jensen's upcoming album *Atheist Christmas!* Also on the bill are Sacramento's Johnny Taylor, a comedy club circuit regular who has opened for Robin Williams and Bobcat Goldthwait, and the masterfully sarcastic Ivan Hernandez. Happy Ha Ha Holidays, indeed.

Ha Ha Heathens starts at 8 p.m. at Punch Line, 444 Battery St., S.F. Tickets are \$15; call 397-7573 or visit punchlinecomedyclub.com. **Devin Holt**

The Glow of Celebrity

Diane Arbus caught seemingly every uncomfortable moment of life right until her last.

By Jonathan Curiel

Four decades after Diane

Arbus was found dead in a New York bathtub with both of her wrists slit, the art world is still analyzing her life and her artwork for fresh clues, hoping to reveal new insight into a body of photos that is among the 20th century's most groundbreaking. This persistent desire to produce Arbus' artistic autopsy is a testament to her lasting impact on photography, and the art world's endless fascination with an innovator who — like The Doors' Jim Morrison (who also died in 1971, and also met his end in a bathtub) — seemed to have it all: beauty, fame, and critical acclaim.

An Arbus photograph is instantly recognizable for the people she focused on, especially nudes, circus figures, the developmentally disabled, and those in posed moments of awkwardness or mystery. Arbus had a way of finding those moments, or inspiring them herself with a seductive ability to direct her subjects to and fro. A new exhibition at Fraenkel Gallery, "Diane Arbus: 1971-1956," gives us Arbus in reverse chronology, starting with the year she died to the year she started numbering her negatives. The year 1956 was also the year that Arbus left fashion work, studied with street photographer Lisette Model, and reinvented herself as a documentarian of non-celebrities — people whom society didn't lionize, didn't envy, didn't want to spend much time with. Yes, Arbus still photographed the famous (as with Mae West, Marcello Mastroianni, and Ozzie and Harriet), but she captured them in scenes that belied their Hollywoodized reputation. Validation of the privileged classes wasn't the Arbus way. Undermining them was — even though Arbus came from privilege herself.

Arbus was full of contradictions. So were her photos. That's what makes them so bewitching and so appealing. Among the images in "Diane Arbus: 1971-1956" is *The king and queen of a senior citizens' dance, N.Y.C.*, which showcases an elderly man and woman in full pageantry: crowns, capes, scepters. The septuagenarians are the chosen ones. They're the crème de la crème of their small milieu. Except they look miserable and utterly pathetic. It's the saddest thing ever. And it's Ar-



© The Estate of Diane Arbus

bus at her best — a counterintuitive masterwork that turns a scene of ascendance into a nightmare of pathos. You can't take your eyes off the photo, which was taken in 1970.

Year after year, Arbus found people who fit the same pattern of disjointedness. From 1969, there is *Elderly couple on a park bench, N.Y.C.*, where the couple — despite sitting inches from each other — look aloof and miserable. From 1960, there is *Couple arguing, Coney Island, N.Y.*, which shows a woman verbally assaulting her partner as he tries — a harried look on his face, his left hand clutching a cigarette — walking away from her venom. And on and on it goes.

Arbus wasn't a war photographer, but she was at war with herself, and her photos reflected a lifelong inner turmoil that she found in her subjects, according to psychology professor William Todd Schultz, whose "psychobiography," *An Emergency in Slow Motion: The Inner Life of Diane Arbus*, was published in 2011. Written almost two decades after Patricia Bosworth's meticulously reported *Diane Arbus: A Biography*, Schultz's book examines the research on Arbus and features original interviews (most notably with Arbus'

Elderly couple on a park bench, N.Y.C., Diane Arbus, 1969

psychotherapist, Helen Boigon) to conclude that Arbus was a mess. A brilliant, depressed mess who, at the end of her life, slept with many of the strangers she photographed, and bullied and connived subjects into posturing a certain way. After West saw Arbus' photos of her in the celebrity magazine *Show* (one shot had West posing defensively in a chair, another had West in bed with a monkey), she was livid. "Cruel" is how West's lawyers termed the photo-spread in a letter to *Show's* publisher that threatened a lawsuit, Bosworth reported. Lisette Model, Schultz writes, called Arbus a schizophrenic, saying "her illness was projected into every single photograph."

Then there are the "freaks" that Arbus specialized in — people like Eddie Carmel, the 8-foot "Jewish giant," and Lauro Morales, a small person of Mexican heritage who Arbus photographed in a hotel bed, naked from the waist up. Arbus adored societal outcasts who were born with challenging physical traits, famously saying, "There's a quality of legend about freaks. Like a person in a fairy tale who stops you and >> p24



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The Glow of Celebrity from p23

demands that you answer a riddle. Most people go through life dreading they'll have a traumatic experience. Freaks were born with their trauma. They've already passed their test in life. They're aristocrats."

The freaks are scattered about in "Diane Arbus: 1971-1956," which divides the photos on display into five distinct categories: "The Mysteries That Bring People Together," "Interiors," "People Being Somebody," "Recognition," and "Winners & Losers." Like the five stages of grief, each category is a minefield of highs and lows, each category a chance to peer at images that were considered shocking during Arbus' lifetime. *A Naked Man Being a Woman*, N.Y.C., from 1968, has a man in makeup posing in the nude, his body hair shaved, his genitals hidden from view. When Arbus' photos of trans-vestites and men in drag were first shown at the Museum of Modern Art around the same year, some patrons spit at them in disgust.

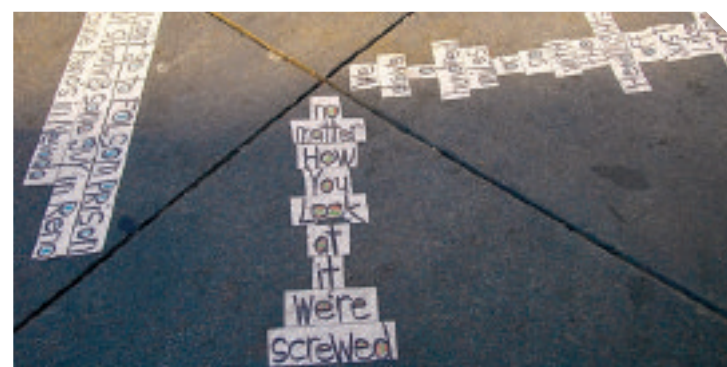
Arbus' photos still push people over the edge of comfort. Like Tennessee Williams' brutally honest plays and Edward Hopper's dramatically stark paintings, Arbus' work challenges the narrative of "the happy ending," and does it in a beautiful

and poetic way. There are few happy endings in Arbus' work. Her sudden death at age 48 is a testament to that. Schultz looks at the evidence and says Arbus may not have intended to kill herself in 1971 — that in slicing her wrists, she may have been hoping her married lover found her alive.

Arbus sought out extremes in her art, and her private life, it turned out, was the same way. The lens that Schultz placed on Arbus helps explain her art in fundamental ways. In fact, Schultz and Bosworth did to Arbus what Arbus did to her photographic subjects: enter a private space that had been off-limits. The Fraenkel exhibit chronicles the way that Arbus doggedly broke all sorts of boundaries. One photo, from 1960, is of a body on a table in a New York morgue. Arbus knelt down so that our view is of the person's exposed feet. The right toe is tied with a small slip of rectangular paper, as if the deceased is for sale. No happy endings, indeed.

"Diane Arbus: 1971-1956"

Through Dec. 28 at Fraenkel Gallery, 49 Geary, S.F. Admission is free; 981-2661 or fraenkelgallery.com.



Evan DuCharme

Know Your Street Art

Untitled

627 Vallejo St.

On a recent Sunday afternoon, a 53-year-old man who goes by the name of "Elvis Christ" stood at the southwest corner of Vallejo and Columbus in North Beach. He had masking tape in one hand and colorful markers in the other, and he would write odd, funny sentences on the tape (like "Soylent green is made of people"), color some of the letters, then affix the strips on the cement. Small kids strolling with their parents would wander over to read Christ's words. Adult pedestrians would also occasionally peruse the crisscrossed scribbles. The southwest corner of Vallejo and Columbus is Christ's version of

London's Speakers Corner: a place to rant and rave to anyone who will listen. He's been putting his street-art strips there for about three months, and doing them for about seven years. "This," he says, wearing a straw hat, "is my spot now." In the art world, there's a long tradition of word-based canvases. Think of Ed Ruscha and Christopher Wool. But this is the street, so Christ has had to deal with things like dogs defecating nearby. When that happened recently, he put down new strips of tape featuring the names of "Larry Ellison" and "Bill Gates," with arrows on the strips pointing to the feces. It was artful commentary. Some people laughed, he said. Others simply walked on by, avoiding it as best they could. "I try," Christ says, citing Lenny Bruce as an influence, "to be poetic and communicative to as many people as possible." **J.C.**

Shoulders Above the Rest

When I first heard that Fox was going to have a show based on *The Legend of Sleepy Hollow* by Washington Irving, I got excited. The original story has weird ye-olde American Goth elements, and Ichabod Crane is a giant dork who's vying for the hand of the lovely Katrina against the town meat-head. Along the way, he's being stalked by the Headless Horseman, a Hessian soldier looking for his head (not to be confused for a heshier looking for head in the parking lot of a concert, but if Fox was cool it would at least put this dude in an Iron Maiden T-shirt).

This is 2013 television though, so that means that execs are going to take a classic story with supernatural elements (*Grimm*, *Once Upon A Time*, *Alice in Wonderland*) and totally fuck it up, right? The first episode of *Sleepy Hollow* sure looked that way, and to be honest, despite the fact that it is supposedly the "runaway hit of the season," it's still pretty messed up in a lot of ways.

The show's pilot opens in the late 1700s in a shady glen during some sort of battle (hmm.... was something going on in New England at that time? Whatever). Crane lops off the Horseman's nugget, but his girlfriend Katrina, who's a witch, has set it up so that Crane's soul is bound to that of the Headless dude for all of eternity in order to save his life. I was already confused and only 10 minutes had elapsed. I tend to avoid books that have maps of the author's imaginary lands in the gatefold and detailed glossaries of characters in the back. I admit that I'm not bright enough to follow complicated plots. Hell, I can't even figure out what's happening on *Law & Order* half the time.

So *Sleepy Hollow* makes me feel dumb. That's not to say it's not an overall enjoyable ride, nonetheless. The writers have employed the same formula as that of *The Good Wife*: Have a great, stand-alone plot each week that gets resolved while you also have a longer story arc that moves throughout the entire season. So far we've seen a lot of good monsters like The Sandman, who feeds on people's guilt about un-atoned wrongs (yes!), evil witches,

demonic ghosts, and of course the Four Horsemen of the Apocalypse, because that's what, ultimately, everyone on the show is up against — as are we, no?

It helps that every episode is better than the last. A recent one, "Sanctuary," involved a haunted mansion, a profoundly evil presence that looks like a rootball from hell, and some genuine suspense. Crane makes his way through the house in what feels like a nightmare we have all had: You are trapped in a giant, creepy place and something is chasing you that you don't know how to kill. Maybe next week Crane will find himself back in high school with no clothes, trying to find his chemistry class to take a final that he hasn't studied for.

What gets tiresome is Crane's "fish out of water" shtick; a man from 250 years ago who can't understand Red Bull, the concept of having a billion dollars, or the fact that his trusty African-American sidekick Abbie is not an emancipated slave. Our hero is played by Tom Mison,

and he definitely puts the "bod" in Ichabod, and has genuine chemistry with Abbie, played by Nicole Beharie. Perhaps this is why the show has galloped to the front of the ratings race for the new fall season. Hell, even the show's

executives seem surprised. "Frankly, I'm stunned," said producer Alex Kurtzman at TVGuide.com. "Our jaws were on the floor. We kind of can't believe it."

This reminds me of the Onion headline, "Even CEO Can't Figure Out Why Radio Shack Is Still In Business." It's certainly not as intelligent or well thought out as rival dramas on premium channels, so what gives? Let's call the success of this show the "long tail" of TV. All you need are a few dedicated watchers blogging and swapping fan feedback and you can build momentum in a show. I also think that disaffected *Once Upon A Time* peeps have been doing comparison shopping and found superior product.

Fox has of course renewed *Sleepy Hollow* for another season, and I'm optimistic that by then Crane will be firmly ensconced in 2014 and will shut up about silver-smithing and randomly adding "E's" to the end of words, and concentrate on kicking apocalyptic butt. Oh, and take his shirt off more. That would be good.

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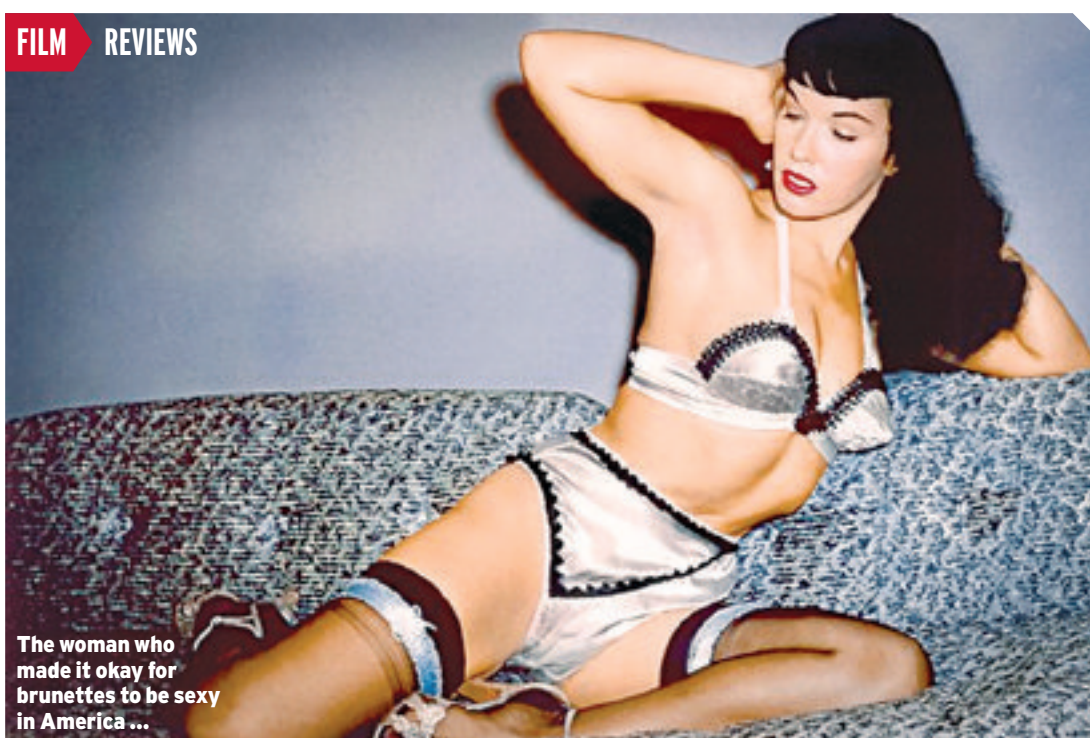
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FILM REVIEWS



The woman who made it okay for brunettes to be sexy in America ...

Bettie Page Reveals All
Rated R. Opens Friday at the Opera Plaza.

Among the enduring mysteries solved in Mark Mori's documentary *Bettie Page Reveals All*: Is it "Bettie" or "Betty?" We see various legal documents confirming that it was definitely spelled Bettie, though it was spelled Betty more often than not. But the real draw is the abundance of pictures and clips from Page's modeling career, making this doc one of the most aesthetically pleasing films in years. She loved to model, and it shows. In addition to interviews with people who knew her — including the Rev. Robert Schuller, who conducted her 2008 funeral and clearly adored her — narration is provided by audio-only interviews with the reclusive Bettie in the 1990s, speaking with good humor about the highs and lows of her difficult life. The movie's one overreach is showing the mugshot from her 1972 arrest; it's a famous picture, and *Bettie Page Reveals All* is a warts-and-all portrait with Page herself fearlessly describing those warts, but she also wanted people to remember her how she looked at her best, so we didn't need to see her at her worst. Still, the film is a worthy celebration of her life and her impact on pop culture — and, like Betty Page herself, it's just pleasant to look at. **Sherilyn Connelly**

At Berkeley

Not Rated. Opens Friday at the Roxie. Now here's another of documentary maven Frederick Wiseman's thick slices of institutional life, and it's a doozy. The subject is America's most renowned public university, variously beleaguered by state budget cuts and a seemingly uneasy reflection on its legacy of progressivism. An unprecedentedly exhaustive

cross-section, and a must-see for anyone who cares at all about UC Berkeley, this is not necessarily a general-audience affair. Sometimes Wiseman's fly-on-the-wall approach feels refreshing or classic, and cuts through the noisy nonsense of recent documentary trends. Sometimes it's a little boring. Can we admit as much, even when he examines so important a fixture of our own metropolitan culture? What's more, Wiseman's sometimes stubbornly artless film stretches on for more than four hours, which is a lot to ask even *without* so many scenes of people sitting inside and having meetings. (Somewhat helpfully, Robert Reich is on hand giving a lecture in which he says that faculty meetings are awful, and they go on twice as long as government meetings. "They are used to hearing themselves speak!") Presumably for reasons of maintaining democratic equilibrium, Wiseman withholds all expository annotation. That absent information — about who certain key players are, and how exactly they relate — might have been illuminating after all, or at least helped viewers get their bearings. But there is a technique and a structure of sorts in Wiseman's pluralistic, long-game immersion, and there is a positive result: We see what makes this institution tick, and why. **Jonathan Kiefer**

The Punk Singer

Not Rated. Opening Friday at the Roxie. (Director in person Dec. 7.) "Somebody had to be Bikini Kill," says a professor in Sini Anderson's documentary, "or else we all would have starved to death, culturally." Well, somebody was! And here we are, culturally alive! Sort of. Somebody else had to get it all down in a documentary, and thus *The Punk*

Singer, Anderson's adoring, all-access biography of original riot grrrl and Bikini Kill frontwoman Kathleen Hanna, that great feminist firebrand who dared to bring women to the front of the mosh pit. Anderson's movie, like Hanna's music, is raw and propulsive, anti-indifferent. (And in case any doubt remains, Joan Jett is here to corroborate her greatness.) One memorable story, told early on, is that Hanna's mom once dropped her from a trust fall on purpose, advising, "Let that be a lesson to you. Don't trust anyone, not even your own mother." Really what's memorable is how she tells it, with compliments to mom's sadism. Also, this:



Courtesy of Allison Michael Orenstein

.. and Kathleen Hanna, the brunette who made it okay for women to get in the mosh pit.

"What everybody said about us was: We couldn't play our instruments. And we said: And?" Conscientiously, Anderson gets into how Hanna moved from Bikini Kill to Le Tigre, how she fell for Beastie Boy Adam Horowitz, how Lyme Disease nearly shut her down, and how, still, nothing and no one can shut her up. Well, rock on. **J.K.**

Walking the Camino
Not rated. Opens Friday at the Balboa.

You may think it's a long way down the road to the drug store, but that's peanuts compared to the distance traveled by the subjects of Lydia B. Smith's documentary: 500 miles westerly across Spain, on foot, to Santiago de Compostela. The people who come from all over the world to walk this walk are given the highfalutin appellation of "pilgrims," and some do for it for expressly religious reasons, others to clear their heads, and some just because it's there. (And at least one 3-year-old does it because his mother brought him — and his pram, thankfully.) The Spanish locales are beautiful, even if the entire 500 miles probably aren't all as bucolic as the movie suggests, and there's probably far more people at any given time than we're shown. *Walking the Camino* doesn't make the trek look easy; a fair amount of time is spent on the physical toll from so much hoofing, and we're treated to an icky close-up of a blister getting punctured and drained within the first few minutes. But by the end, you're likely to not just understand why people do it, but to consider giving it a shot yourself — or maybe to get up and take a stroll around the block, just for starters. **S.C.**

FILM LISTINGS

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OPENING

Sweet Dreams If a screenwriter proposed a fictional tale set in Rwanda — not all that long after the genocide, when the psychological wounds are still fresh — about an all-female drumming troupe that partners with Brooklyn hipsters to create Rwanda's first ice cream shop, they would likely get laughed out of the room for being impossibly sentimental, and maybe a little tasteless. But these events happened in real life, and Lisa and Rob Fruchtmann's documentary *Sweet Dreams* tells the story of how the Inzozu Nziza ice cream shop came to be with help from Brooklyn's Blue Marble Ice Cream. The struggles of forming a co-operative become part of the healing process — and after such darkness, why not bring light in the form of ice cream, which most Rwandans have never even tasted? Though there's some archival footage, the film is more powerful as an oral history: The women recounting telling their stories from the genocide is far more devastating than seeing it happen. In the present day, a sense of menace is provided by the local men, who don't actively interfere with the building of the shop, yet are always glaring and seem disapproving (at best) of women taking such initiative. But these Rwandan women did, and *Sweet Dreams* is a testament to their triumph. (S.C.)

ONGOING

Black Nativity Kasi Lemmons' musical drama has a peculiar relationship to its declared source material, the Langston Hughes play of the same name. Langston Hughes exists in the movie's universe, to the extent that teenaged protagonist (Jacob Latimore) is named after him. Growing up poor in Baltimore, the troubled Langston is sent by his struggling mother Naima (Jennifer Hudson) to spend Christmas in Harlem with the grandparents he's never met, the strict Reverend Cornell (Forest Whitaker) and his wife, Aretha (Angela Bassett). He arrives just in time for the annual Christmas Eve performance of *Black Nativity* at Cornell's church, though the play-within-the-movie doesn't draw heavily from Hughes' play. The picture's main storyline is Langston dealing with his fractured family and learning to make the right choices in life, and while that melodrama doesn't always mesh with the material of the play, during those scenes is when the film really comes alive, particularly in a *Wiz*-like dream sequence, and thanks in no small part to Mary J. Blige's "Angel" character. But the movie is so earnest, and the performances so joyous, the tonal issues become irrelevant. *Black Nativity* is also a musical outside the play, and Lemmons wisely gives Hudson verses even when she's geographically far from the action. Hopefully this isn't their last musical collaboration. (S.C.)

The Great Beauty If calling a movie "Fellini-esque" is a cliché, then applying that term to an Italian movie about an older, creatively blocked artist wandering through a decadent, occasionally grotesque yet always beautiful modern Rome borders on lazy. And still, if the Bruno Magli Maioco fits: Paolo Sorrentino's *The Great Beauty* is molto felliniano. But it's a damn good Fellini. The aging artist is Jep Gambardella (Toni Servillo), a writer who has managed to coast on the success of a single novel he wrote 40 years earlier, so much so that even with his current journalism gig he has an impossibly perfect apartment in Rome overlooking both the Coliseum and a verdant nunnery. Jep now finds himself taking stock of just what it all means, while floating through a Rome of parties, casual nude performance art, gorgeous lighting, and fluid camera work, and in which in people post naked selfies to Facebook, because even in Italy it's 2013. Another updating from Fellini's world is that the practically obligatory dwarf (Giovanna Vignola) is an actual character — she's Jep's editor, no less. Something that hasn't changed are the images of permissiveness and open sexuality that once made foreign films, Italian in particular, seem so exotic. The taboos may be fewer, but *The Great Beauty* still goes places most American films don't. (S.C.)

Homefront Stallone. Statham. Franco? Why not, right? For this action thriller about a single-dad DEA agent (Jason Statham) tussling with a small-town meth kingpin (James Franco), old man Sly confines himself to producer and script duty only, adapting Chuck Logan's novel. It does have the stamp of vintage Stallone, though: Statham's character just wants a quiet life with his 10-year-old daughter (Zabella Vidovic), but obviously that would be such a waste of his ass-kicking skills. Director Gary Fleder gets into the rubbishy mood with ease, and there's an appealing if undisciplined generosity about the inclusion of supporting players such as a reliable Frank Grillo as a dangerous thug; a garishly emaciated Kate Bosworth as a junkie; an unexpected Winona Ryder as a biker chick; a winning, with-it Omar Benson Miller as our hero's trusty ally; and a comely Rachelle Lefevre as his love interest, whom the film unfortunately abandons. There's no suspense whatsoever in the central conflict, but some satisfaction to be had from the metaphorical clash of moviegoer civilizations: By now Franco represents — self-consciously, of course — a certain manner of florid affectation that sometimes you just want the straight-ahead Statham to step up and squash. (J.K.)

The Hunger Games: Catching Fire The seeds of rebellion take root in *The Hunger Games: Catching Fire*, an across-the-board superior sequel thanks in part to the stewardship of Francis Lawrence. Ditching predecessor Gary Ross' ceaseless shaky-cam, Lawrence's direction has a clean precision that amplifies the mounting tension of his story, which initially finds former Hunger Games victors Katniss Everdeen (Jennifer Lawrence) and Peeta Mellark (Josh Hutcherson) attempting to maintain their phony romance in the media spotlight. While its portrait of celebrity as a powerful (and easily manipulated) tool of social change is given somewhat short shrift, the film nonetheless maintains compelling focus on Katniss' struggle with revolutionary responsibility as well as romantic confusion, thanks to her competing feelings for boyfriend Gale (Liam Hemsworth) and Peeta. Despite ably fleshing out Katniss' inner conflicts, the overlong first half tends to drag a bit, with the pace picking up once Katniss and her fellow Games victors are forced to compete, again, by President Snow (Donald Sutherland), a tyrant eager to break Katniss and, in the process, quell a budding insurgency by oppressed subjects who view Katniss as the symbol of their possible salvation. A ridiculous skirmish with baboons notwithstanding, the eventual kill-or-be-killed Games prove thrilling, though this cliffhanger-y second series installment thrives mainly because of the magnetic Lawrence, whose mixture of compassion, loyalty, and ferocity turns Katniss into a stirring figure of righteous — and, in a climactic shot that appropriates imagery normally reserved for men, Christ-like — heroism. (N.S.)

Is the Man Who Is Tall Happy? How odd: a film about Noam Chomsky by Michel Gondry. And how great: a lucid dream about the basic nature of human communication. Neither a hagiography nor an ad hominem attack, this refreshingly agenda-less movie is self-described as "an animated conversation" for reasons of literal accuracy. It results from Gondry hanging out in Chomsky's MIT office, encouraging the famed linguist to hold forth on the history of science and how language works, then illustrating what he says with hand-drawn animation. Chomsky's got an answer, usually a long answer, for everything — except, tellingly, the question of what makes him happy. He considers that question an indulgence, which seems prudent when it's coming from Gondry, the famed French auteur of digressive whimsy. But that's part of why this meeting of minds is so fertile. Gondry says he uses a lot of his own misunderstanding as a source of inspiration, and what's amazing here is how well his stylistically primitive but in fact visually sophisticated drawings clarify Chomsky's sometimes confounding prattle. The film's clunky title might seem like a willful Gondryism of imperfect English, but actually it's from Chomsky, who stresses how important it is that, given "the man who is tall is happy," children just know which "is" to move to turn that statement into a question. (We'll just have to do without the obvious improvement that neither man suggests: "Is the tall man happy?") (J.K.)

Oldboy This is a durably movie-ready concept if ever there was one. A loutish drunkard finds himself abducted and stashed in solitary confinement for 20 years, then abruptly released and wondering: What was that all about? Also: Which way to revenge? The original *Oldboy* wasn't exactly original, but Park Chan-wook's celebrated film made such exuberant and imaginative use of a pulp scenario that it got a lot of people's attention. Spike Lee, for one, who now has remade it with style and skill but without enough oddity or purpose. In the lead role, Josh Brolin gets a very watchable variety of appearances, and a more limited range of feelings. He looks great as a black-suited bruiser but can't seem to help also being a bore. It might be something in the atmosphere of directorial detachment: Surely this being a genre exercise and a style showpiece didn't mandate a Samuel L. Jackson on autopilot, a tediously mannered Sharlto Copley, an Elizabeth Olsen who's lovely but not much else. The driving plot is sufficiently twisted, in more than one sense, but visceral thrills and athletic camerawork seem only to bring out the actors' limitations. Fans of the first *Oldboy* should enjoy how Lee has leveled up certain set pieces, and reflexive remake-haters should enjoy carping about superfluity. Does that make this movie a crowd-pleaser? Lee has said the violence isn't cartoonish, but it is, because the scenario is. Of course even his masterpiece *Do the Right Thing* has cartoonish aspects, which goes to show how much intention matters. The most unexpected, unsettling thing about *Oldboy* is that it's somehow a Spike Lee joint without any discernible point of view. (J.K.)

FILM SHOWTIMES

Arthouse listings compiled by John Graham.
To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

Artists' Television Access. Other Cinema: Puppet Animation: Short films celebrate the art of stop-motion animators from the pre-pixel era. Sat., Dec. 7, 8:30 p.m. \$6. othercinema.com. 992 Valencia, S.F., 824-3890, www.atasite.org.

Balboa Theater. *Art Gods*: Two premiere screenings of a documentary about the old Tower Records art department — and the creative weirdos who worked there — from the era back when people actually bought recorded music. Dec. 6-7, 10 p.m. *Movie Singalong & Holiday Marketplace*: Fundraiser for Sunset Cooperative Nursery School and the Balboa Theater featuring screenings of *The Jungle Book* and *Frosty the Snowman*, plus local vendors, snacks for sale, and other holiday activities. Sat., Dec. 7, noon. \$7.50-\$10. facebook.com/movies-ingalong. 3630 Balboa St., S.F., 221-2184, www.balboamovies.com.

Bindlestiff Studio. *Facine Bente*: The 20th Annual Filipino American Cine Festival: This yearly showcase of contemporary Filipino movies is the longest running event of its kind in the U.S., with this year's festival showing 33 works over the course of its six days and nights. Dec. 9-14. \$10-\$12. facinesf.com. 185 6th St., S.F., 255-0440, www.bindlestiffstudio.org.

The Castro Theatre. *Sing-A-Long Sound of Music*: Because there's no better way to celebrate the beginning of the holiday season than by singing along to a love story/Nazi drama in a lovely old theater full of Julie Andrews and Christopher Plummer fans. Through Dec. 5; Through Dec. 8. \$10-\$15. Eighth Annual Quickies Short Erotic Film Competition: Good Vibrations celebrates sexy short-form cinema with hosts Trixie Carr, Hugz Bunny, D'Arcy Drollinger, and Dr. Carol Queen. Fri., Dec. 6, 8 p.m. \$10. goodvibesquickies.com. 429 Castro, S.F., 621-6120, www.castrotheatre.com.

Century San Francisco Centre 9 and XD. *RiffTrax Live: Santa Claus Conquers the Martians*: Mike Nelson, Kevin Murphy, and Bill Corbett revisit an old MST3K clunker (originally riffed by Joel Hodgson) with all-new commentary for updated Yuletide yuks. Thu., Dec. 5, 8 p.m. \$10.50-\$12.50. fathom-events.com. 845 Market St., S.F., 538-8422, www.cinemark.com/theatre-detail.aspx?node_id=1672.

Clay Theatre. *Blue Is the Warmest Color*: French coming-of-age love story (based on the cult graphic novel) that won the Palme d'Or at the 2013 Cannes Film Festival. Daily. *Labyrinth*: This much-loved Jim Henson fantasy film starring Jennifer

Connelly and David Bowie isn't really meant for adults, but don't tell that to the people waiting in line for these two midnight screenings. Dec. 6-7, 11:59 p.m. 2261 Fillmore St., S.F., 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm.

Dark Room Theater. *Bad Movie Night: It's a Wonderful Life*: ... but it's a mawkish movie. Sun., Dec. 8, 8 p.m. \$6.99. 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Davies Symphony Hall. *A Symphonic Night at the Movies: Singin' in the Rain*: Two screenings of the 1952 musical film with live orchestral score by the S.F. Symphony. Dec. 6-7, 7:30 p.m. \$25-\$80. 201 Van Ness, S.F., 864-6000, www.sfsymphony.org.

Ed Roberts Campus. *Fixed: The Science/Fiction of Human Enhancement*: East Bay premiere of a new documentary about human enhancement technologies (especially vis à vis disability), preceded by a performance from AXIS Dance Company members. Thu., Dec. 5, 6:30 p.m. \$13. fixedthemovie.com. 3075 Adeline, Berkeley, 510-225-6300, www.edrobertscampus.org.

Embarcadero Center Cinema. *Philomena*: Irish dramedy starring Dame Judi Dench and Steve Coogan and directed by Stephen Frears. Daily. *Dallas Buyers Club*: Matthew McConaughey continues his run of challenging roles in this true-life tale of a 1980s Texas cowboy who's diagnosed as HIV positive. Daily. *Nebraska*: Bruce Dern and Will Forte star in a Midwestern road movie shot in black-and-white by director Alexander Payne (*The Descendants*, *Sideways*). Daily. *12 Years a Slave*: Chiwetel Ejiofor, Michael Fassbender, Benedict Cumberbatch, and Brad Pitt star in director Steve McQueen's powerful drama set in antebellum America. Daily. 1 Embarcadero Center, S.F., 267-4893, www.landmarktheatres.com/Market/SanFrancisco/EmbarcaderoCenterCinema.htm.

Exploratorium. Saturday Cinema: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays, 12, 2 & 4 p.m. Free with museum admission. Pier 15, S.F., 528-4444, www.exploratorium.edu.

Multiple San Francisco Locations. Another Hole in the Head: SF IndieFest's lowbrow film festival is back for its 10th year of bloody awesome horror, fantasy, and science fiction oddities from the underground. Expect subjects ranging from A(liens) to Z(ombies) to splatter their way across movie screens at the Balboa Theater and New People Cinema over the course of the fest's three weird weeks. Through Dec. 19. sfindie.com. multiple addresses, San Francisco.

Opera Plaza Cinemas. *Blue Jasmine*: Woody Allen's latest dramatic comedy, set in San Francisco and starring the inimitable Cate Blanchett. Daily. The

Armstrong Lie: Documentary king Alex Gibney gets a front-row view of the scandal that led to Lance Armstrong's ignominious fall from public favor. Daily. *The Great Beauty*: Fellini-esque Italian drama directed by Paolo Sorrentino. Through Dec. 5. *Sweet Dreams*: Documentary about women from a Rwandan drumming troupe who try to open the country's first (and only) ice cream shop. Starting Dec. 6. Daily. *Bettie Page Reveals All*: A documentary about Bettie Page? Hold our calls. Starting Dec. 6. Daily. 601 Van Ness Ave., S.F., 777-3456, www.landmarktheatres.com/Market/SanFrancisco/OperaPlazaCinema.htm.

Roxie Theater. *Is the Man Who Is Tall Happy?*: Super-serious political activist-slash-linguist Noam Chomsky may seem a strange match for ultra-quirky film director Michel Gondry, but the latter's vibrant animations liven up Chomsky's thoughts and philosophies in this unique documentary film. Through Dec. 5. *A Journey to Planet Sanity*: A comical documentary with an eye for debunking superstitious beliefs and paranormal balderdash. Wed., Dec. 4, 7 p.m. *Seventh-Gay Adventists*: Frameline Encore presents a free screening of this documentary about queer members of the Seventh-day Adventist church. Thu., Dec. 5, 7 p.m. free. frameline.org. *At Berkeley*: Settle in and make yourself comfortable if you choose to view this four-hour documentary about the famed East Bay university with a focus on its day-to-day administrative labors. Dec. 6-12. *The Punk Singer*: Documentary about Bikini Kill vocalist and Riot Grrrl icon Kathleen Hanna, with director Sini Anderson appearing in person for the 7 p.m. screening on Saturday, Dec. 7. Dec. 6-12. 3117 16th St., S.F., 863-1087, www.roxie.com.

The Social Study. *Impresa*: If the phrase "silent film" makes you think about Charlie Chaplin wobbling down the sidewalk, think again: This locally shot, dialogue-free short fiction film looks at East African entrepreneurs in contemporary San Francisco through the eyes of a young protagonist, accompanied by bilingual text slides and music. Tue., Dec. 10, 6 p.m. free. impresafilm.com. 1795 Geary Blvd., S.F., 292-7417.

Temescal Arts Center. *Shapeshifters Cinema*: Free monthly film series featuring experimental image manipulators and ambient sound shamans. Second Sunday of every month, 8 p.m. Free. shapeshifter-cinema.com. 511 48th St., Oakland, 510-923-1074, www.temescalartscenter.org.

Verba Buena Center for the Arts. Films by Fassbender: 10-film retrospective of provocative German director Rainer Werner Fassbinder; see the YBCA website for titles and showtimes. Thursdays, Saturdays, Sundays. Continues through Dec. 21. \$8-\$10. 701 Mission, S.F., 978-2787, www.ybca.org.

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By Anna Roth

Local grains are so hot right

now. At least that was the premise of my cover story last week on the rise of artisanal flour (yes, it's a thing; no, it's not as ridiculous as it sounds). We live in a city where listing farms on menus is so overdone it's passé, and yet until recently California-grown wheat and other grains weren't even a twinkle in the most ardent locavore's eye.

This is about to change. A growing number of San Francisco chefs, bakers, brewers, and distillers have become interested in sourcing organic heirloom grains, and are hooking up with the small farms and mills willing to grow and process them. The burgeoning grain economy in California has a few obstacles to tackle before it becomes de rigeur to ask your waiter where the restaurant sources its flour, but here's the exciting news: When local grains do catch on, it could mean a whole new world of flavors emerging in everything from bread to beer.

One of the reasons that bakeries and restaurants aren't 100 percent reliant on local grain is simple: There isn't enough of it. California was a wheat state in its infancy, but once it figured out irrigation, the land became used for much more valuable crops like fruit, salad greens, nuts, and wine grapes that the rest of the country couldn't grow as well. Not only that, but the wheat that is known to grow well here — like soft Sonoran white, brought by the missionaries and great for tortilla-making — isn't necessarily the kind of high-protein flour that bread-makers like (a robust gluten structure is what leads to that glorious rise). And bakers who have built a business around consistency can run into trouble relying on a single farm's output, if their crop doesn't happen to be as robust one year as the year before.

All of these are major obstacles for a baker like Steve Sullivan, co-owner of **Acme Bread**. Acme is one of the biggest bread-makers in the area, serving San Francisco, the East Bay, and the Peninsula, but it started as a single Berkeley shop in 1983. Before opening Acme, Sullivan baked bread at Chez Panisse, so the idea of local sourcing is not exactly foreign. Acme currently

A map of local suppliers on Mission Pie's wall can now include local flour.



Evan DuCharme

uses local wheat in one product, its Edible Schoolyard loaf, though Sullivan wishes he could do more. "We would love for there to be more organic wheat grown in California," he says. A few years back, he tried to figure out if it were even possible for Acme to source its roughly 100,000 weekly pounds of organic flour from inside the state. It was not. The picture has not radically changed since.

Lack of supply is also a problem that has faced local brewers, like Jesse Friedman at **Almanac Beer**. Locally-sourced wheat fits in nicely with the brewery's "farm-to-bottle" ethos, but though Almanac has experimented with wheat from Masa Organics in Chico, the farm grew wheat in such small quantities

that it was hard to get as much as the brewery needed. Almanac does use a fair amount of local barley, but there it runs into a larger infrastructure issue: Most grain needs to be sprouted, or "malted," in order for it to process the sugar to turn into the alcohol, and there are no malting facilities in California.

The missing malting house is an impediment not only to Friedman, but also to master distiller Lance Winters at **St. George's Spirits** in Alameda, home of Hanger One vodka, Terroir gin, and St. George's Absinthe, among others. Winters uses local Douglas fir sprigs in his gin and California sugarcane in his rum, but says that the lack of local grains in his spirits isn't from a lack of desire. "There's no reason why we

couldn't [make California bourbon] as well or better than any of the distilleries in Kentucky. ... We'd relish the opportunity," he says. There is hope on the horizon, though: Winters is working with a partner to create the state's first malting house in Sonoma, which would radically change the local beer-and-spirits-making landscape.

On the local restaurant scene, some of the city's best chefs are also starting to get into local and heirloom grains. Brett Cooper at **Outerlands**, Chris Stoll at **Delfina**, and Thomas McNaughton of **Flour + Water** have all been experimenting with different grains in pastas, breads, and salads. McNaughton even hopes to have his own flour mill in the near future where he can grind and experiment with different grains for the Flour + Water menu.

All of this tinkering, or at least potential for tinkering, means that you and I will be able to taste different varieties of wheat and other grains that we've never tried before. It means that some of the city's best culinary talent will push the boundaries of breads, pastas, pastries, and alcohol in new and exciting ways. It also means that some of these experiments will cost more — "There are limits to how much people want to pay for bread, so there's a limit on how much you can pay for the flour," says Acme's Sullivan — but many diners are already willing to pay extra for pasture-raised chicken, organic burrata, and biodynamic wine. It's just a question of realigning customer expectations.

And, ultimately, it means that we'll have one more piece of knowledge about where our food comes from. At **Mission Pie**, a sunny café a block south of the 24th Street BART station, there's a giant map of California on one wall with all of the local suppliers mapped out. Now, along with local apples and walnuts and butter, owners Karen Heisler and Krystin Rubin are able to source part of their flour from one farm too, as they did recently with Healdsburg's Front Porch Farms through Oakland's Community Grains. "That was a really nice fit for us, because that's what we're trying to do — tell people where what they're eating is coming from. So that was magic," says Heisler.

Anna.Roth@SFWeekly.com



Mexican coffee: a cure-all for what ails you.

Molly Gore

EAT FRESH EATS

Like Regular Coffee, But More Fun

By Molly Gore

If you're not yet the kind to spike your coffee, winter is a good time to start. Whiskey in the cuppa joe is a good way of warming the bones, but, as our recent, deep investigative inquiry shows, nothing does quite so much to fend off the winter chill as a few moments with a good Mexican coffee. Thankfully, Nopalito has you covered.

Nopa's casual Mexican sister makes good work of dressing up classic Mexican food in that kind of local, organic way, and harbors the city's most heart-melting rendition of chilaquiles. Between the formidable selection of mezcal and what feels like 13,000 kinds of chiles, there's many a way of stripping off

the winter chill in Nopalito. The Mexican coffee, though, feels like a rather rogue way of doing it.

Nopalito wrangles its own iteration with Blue Bottle Coffee (Chiapas, of course), a modest dose of Araku — a rum-based coffee liqueur — reposado tequila, and a sweet dollop of homemade orange-zested whipped cream warmed up with freshly grated cinnamon. In that small, ceramic cylinder, it turns up sweet and unassuming. One sip, however, spills down your throat the kind of heat and fire that would have done Shackleton's men good. The first sip lands a small hurricane of citrus and dry heat on your tongue, pacified soon by the whipped cream's soft sweetness. You'll have the remainder of the coffee sitting idle in a French press, should you care to mellow out the taste and/or jumpstart your night.

The coffee itself is tipsy, bolstered by a tequila that spent enough time in the barrels to round out its sharper edges and pick up that woody, smoked underbelly, but not >> p29

RECENT OPENERS

A weekly listing of new dining spots around town. To recommend a place, e-mail freshheats@sfweekly.com.

Ala Romana: The former Rue Saint Jacques space has gotten an Italian enoteca face-lift as chef David Taylor, formerly of A16, leads the kitchen with dishes like wood-fired artichokes, nettle and ricotta gnocchi, and lamb tortellini. 1098 Jackson, 292-3699, alaromana.com.

Kingston 11: It started as a pop-up, but now owners Nigel Jones, Adrian Henderson, and Andre King have brought Caribbean cuisine to Oakland. Look for small plates of spicy grilled shrimp, oxtail stew, curry crab, and a full-service rum bar. 2270 Telegraph Ave., Oakland, (510) 214-2311.

Marla Bakery Kitchen Communal: Amy Brown and Joe Wolf have opened up a pop-up window out of their commercial kitchen. Menu items include sweet and savory scones, pain au chocolat, bagels and a \$15 lunch combo that includes savory pie, roasted butternut squash salad, and honey-quince pot de creme for dessert. 613 York,

marlabakery.com.

Osmanthus: This new Sichuan venue highlights dishes like ma po tofu, twice-cooked pork belly, and small plates like dry-fried chicken wings with Sichuan peppercorns. 6048 College Ave., Oakland; (510) 923-1233, osmanthusrestaurant.com.

Sabrosa: The Marina's latest upscale Mexican spot, from the same team that brought you The Brixton. Chef Jose Ramos' menu spans multiple regions and recipes from his family with dishes like fish empanadas, pomegranate guacamole, and pork short rib confit in mole. 3200 Fillmore, 638-6500, sabrosasf.com.

Stones Throw: Taking over the former Luella space, Michael Mina vets have gathered to bring casual, seasonal food that spans cultures. Look for crispy pork chicharrones, squid ink conchiglie, and roasted king salmon. 1896 Hyde.

Trocadero Club: Dennis Leary and Eric Passetti's new cocktail bar at the corner of Geary and Leavenworth pays homage to the city that has pretty much always had a bar named Trocadero, dating back to an old roadhouse in the Barbary Coast days. 701 Geary, trocaderosf.com.

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Fresh Eats from p30

long enough to lose its brightness. Important, of course, if you can excavate that kind of thing from a boiling hot bowl of spiced coffee. Cinnamon offers up that spicy tinge, and orange gives a lively kick to the aftertaste. Happy holidays to you.

Nopalito
306 Broderick, 437-0303,
nopalitosf.com.

Chinese Food Beyond Sichuan and Cantonese

By Pete Kane

Xi An Gourmet, on Geary at Second Avenue, is a real find, an un-Americanized restaurant specializing in Sha'anxi food, the garlicky and noodle-heavy cuisine from a rugged province of western China. While Yelp is only to be trusted as far as it can be thrown, the positive comments are united in one thing: What Xi An offers is a rarity, sitting among all the Cantonese restaurants in the Richmond, and San Francisco more generally. There's also House of Xian Dumpling in North Beach/Chinatown, but apart from the salt-and-pepper fried chicken, it's considerably inferior to Xi An.

Although there are formal menus, it's best to pour your dining companions tea and order off the walls, where dishes ranging from \$4 to \$20 are posted on individual, neon-colored sheets of paper. The mapo tofu with fish, silky and steamed just right, puts the pleasantly numbing burn of Szechuan peppercorns front and center. The Shanxi sandwich (with cumin lamb) wasn't a universal hit as the bread, like a stiff variant of a pita, wasn't to all tastes, but the heavily spiced lamb was undeniably delicious. (Xi An as a rule goes light on the subtlety).

Sha'anxi food leans more toward noodles than rice, and Xi An's hand-rolled version gives much to recommend. Both the sautéed noodles and the Shanxi noodles, the latter fairly drowning in chili oil, exhibited a perfect texture that avoided clumping even as leftovers the following day. As with many neighborhood Chinese restaurants, there's nothing of note in the decor, but for all its lack of nuance, Xi An fills a niche most perfectly.

Xi An Gourmet
3741 Geary, 668-5888.

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Who You Calling a Soda Jerk?

I was never a boozier until I went to Europe. Back in my college days, America still thought of itself as a Budweiser nation: The microbrew revolution was just beginning and it was surprisingly hard to find a good mixed drink outside of a metropolis. For most partygoers, a taste for fine alcohol was a contradiction in terms.

Europe changed that for me. When they said “beer” in a Belgian bar, they were referring to recipes worthy of being handed down for centuries by brotherhoods of craftsmen, the best of whom were monks. Whiskey in Edinburgh wasn’t mass-produced moonshine, but Scotch — locally sourced for 150 years. It was a revelation — it was delicious — and America seemed like it had no way to compete.

I couldn’t have been more wrong, but it was a common view, and the reason was Prohibition. By 1920, America had developed a vast and sophisticated cocktail culture, breweries of fine quality, and spirits dignified by tradition. Then, in an act of cultural suicide, we made it all illegal.

How did that possibly seem like a good idea at the time?

Imagine being a mixologist when Prohibition was passed in 1920. You have amazing skills — but if you don’t want to be an outlaw, what do you do? Almost 100 years later, I know the answer: You become a soda jerk.

The Ice Cream Bar opened on Carl off Cole about two years ago as a classic 1920s soda fountain joint, part of a slowly growing movement to pick up where the dispossessed bartenders of the Prohibition era left off. Unable to ply their trade with alcohol, bartenders turned their mixology to soft drinks: to root beers and egg creams and milkshakes made with tinctures and phosphates and herbs.

The Ice Cream Bar re-creates that atmosphere perfectly. Ella Fitzgerald plays on the speakers as ice is hand-chipped from a giant block by expert mixologists who are working with everything but alcohol. Tinctures labeled “birch bark,” “chai,” and “hell-fire” sit next to the bottled scent of tobacco. Shelves contained chicory coffee syrup, wild cherry bark tincture, gum foam, celery seed extract, licorice root, blackstrap molasses ...

virtually all of these things are made by hand.

The drinks are amazing. A piece of the 1920s, slapped down into a neighborhood still stuck in the 1960s. A revelation.

It just ... isn’t a bar. It’s bright where it should be shadowy, fresh and metallic where it should be smoky and wooden, family-friendly where there should be more than a touch of danger. The Prohibitionists, it turns out, were right: The heart of a good bar is full of sin. Nothing about this place suggests you might need a higher power after you leave.

And, of course, until last year The Ice Cream Bar had no alcohol.

This year the soda fountain got a liquor license, and there’s a new section on the menu, “remedies,” that has soda shop-style mixes containing booze (good for what ails you).

It’s a small list of drinks. Tops is the Angostura Phosphate (Angostura Bitters, lemon juice, fountain syrup, acid phosphate, soda) — a unique and vibrant taste I can’t quite wrap my

head around — followed by the Sassy Granny Sutton (vermouth, Granny Smith apple syrup, egg white, bay leaf tincture, citric acid, and soda), which is a perfect mix of tart and bracing.

The Port Egg Nog combines 10 year tawny port with a classic egg nog to great effect, while the Dublin Honey mixes Guinness with caramelized honey ice cream and chocolate syrup in a float of tawny port. The port and Guinness do amazing things to the ice cream — although the liquid alone was a taste I just couldn’t get used to.

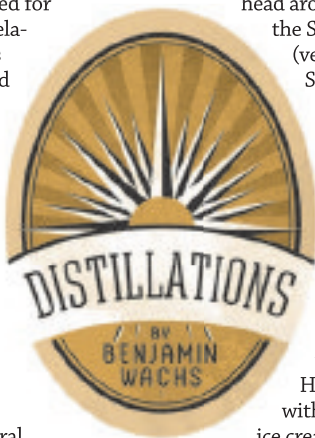
For all its remarkable artistry, The Ice Cream Shop is still figuring its “remedies” out: The standout drinks there are still the alcohol-free beverages, which you can bet your life on. It’s also never really going to be a “bar” in the sense that something terrible could happen that I’ll never regret.

Normally that’s a deal breaker for me, but come on: Don’t you want to be a part of this story? To open the lid of our nation’s lost tradition and watch them taking the remains of America’s lost mixology culture and breathing life into it again, one ingredient at a time? Do you really want to miss a resurrection?

I may have found my drinker’s soul in Europe, but The Ice Cream Bar is a shrine to mixology that makes me proud of American history.

The Ice Cream Bar
815 Cole, 742-4932,
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Distant Thunder

Mighty's 10 years in the wilderness.



Navjit Gill

By Derek Opperman

It might not seem all that long, but a decade is a lifetime in club years. The nightlife industry is one of constant change, and, in all likelihood, those clubs that are popular today won't be tomorrow. And those venues that do manage to stick around can easily get trapped in a downward spiral of noise complaints, changing tastes, and diminishing returns. With that said, it's a testament to the vitality of Mighty that the warehouse-like Potrero Hill nightclub has managed to stay relevant for so long. December marks the passage of the venue's 10th year in San Francisco.

2013 has been a big year for Mighty. Earlier this year it installed a new EAW Club two soundsystem and executed the first stage of a transformation that's revitalized the venue, making an already good space easily one of the best in the city. Clubs, however, don't come with built-in navigational systems, and in the case of Mighty, its recent direction is due to the efforts of a team headed by Sean Manchester and his wife, Isabel, who got their start with Wish Bar and Lounge, and recently purchased Project One.

When asked about the longevity of Mighty, Manchester responds modestly, saying that the key is in keeping a low profile and avoiding trendiness. "Because, as soon as you become trendy, it's the kiss of death." He should know, as he moved to San Francisco during the initial dot-com bubble, leaving an impressive nightlife tenure on the East Coast behind him. He got his start in Boston, rising slowly from coat checker to general manager, before making the jump into the labyrinthine network of clubs that made up '80s New York nightlife. "I

used to be in awe of places like Palladium and Tunnel just for the absolute scale. But we'd also go to darker, dirtier places like Save the Robots." Later, Manchester found himself working for Studio 54 founder Ian Schrager, managing his international network of bars and clubs while picking up business tips on the side. "I certainly learned a lot," he says of Schrager, "though sometimes he'd slam his fists and say, 'Who are you to tell me about the nightlife business? I'm the one who invented it!'"

That East Coast mentality is felt in the club's aesthetic, which has always been tied to New York dance culture through its large, open layout, house-centric music focus, and overpowered soundsystem (the first of which was built by Richard Long Associates, the company behind almost every major New York dance club installation between the '70s and '90s). It was those qualities that led him to buy the club in 2006 from its original owners, Peter Glikshtern and Jefferson Whitmore (who both then went on to create Public Works). "We were in love with the ethos and vibe that it had," Manchester says. "It was underground, but still legitimate. And it still has that underground feel. It's more about the music than it is about the light show or the velvet rope or bottle service."

Another part of Mighty's success has been its remote location, which allows it to get away with cranking the volume without angering any neighbors. "Yeah, it's attractive because: no neighbors. The police department loves us because they never get calls or noise complaints because there's nobody complaining," Manchester says. By most standards, the club is in the middle of nowhere, sitting on an

empty stretch of warehouses with only a UPS sorting facility for company. Its odd placement comes from Glikshtern, who had success in the late-'90s and early-'00s with a string of clubs in unlikely places: Liquid (now Slate), his first club, was infamous for being on the wrong side of Mission at a time when that meant something; similarly, Club Six, his second club, was the first major dance venue to attempt to tame the chaos of Sixth Street.

According to Manchester, the next few years will see Mighty undergo a mild face-lift. He says he wants to better incorporate the venue's second room, get additional acoustic treatment, and strip out the club's ventilation system. On that last point, he's emphatic. "When the room isn't full and the sound isn't all the way up, it rattles and sounds like a blown speaker. It drives me crazy." But these are all small changes, ones that won't alter the fundamental, unpretentious aesthetic that make it such an appealing place to spend a night out dancing.

This Saturday kicks off Mighty's monthlong 10th anniversary festivities, with an inaugural party headlined by 2manydjs, the disco-laced DJ side-project of Belgian dance rock duo Soulwax. Alongside periodic collaborator James Murphy, Soulwax recently made headlines for a series of "Despacio" nights in the U.K., which featured a reportedly life-changing custom-built 50,000 watt soundsystem. This, as it happens, is the same output as Mighty's newly installed speaker array.

Mighty and Face present Mighty's 10 Year Anniversary with 2manydjs
9 p.m. Saturday, Dec. 7. \$25-\$30;
mighty119.com



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MUSIC SIZZLE & FIZZLE

Highs and lows from the last week in S.F. music. Sizzle and Fizzle:

SIZZLE



Berlin DJ Prosumer packed an underground party.

■ You know what's awesome? **Underground parties.** Especially ones thrown by the aces behind As You Like It, who packed Berlin DJ Prosumer and a mishmash of house bros and trenchcoated trend-surfers into a cement environs for a less-than-legal party last weekend. The bar line was very long, but then so was the night.

■ We asked local DJ and NY native Vinroc about the **difference between East Coast and West Coast DJing**: "There is more attention to the blend here... so many technically clean DJs," he says. "Back east we were influenced by a more energy-based aesthetic, especially in hip-hop. A lot of slamming and scratching tracks in... I personally love both."

■ Maybe it sounds weird, but Thanksgiving Eve was a perfect night to catch death metal stalwart **Morbid Angel** perform its masterpiece album, *Covenant*, at Slim's. There's no denying the visceral thrill of a band revisiting a seminal record with the avid throng that helped put that album on the map. Onstage, Morbid Angel could do no wrong.

FIZZLE

■ **Lostprophets** singer Ian Watkins pleaded guilty to child molestation charges, throwing us -- who've been personal friends with the man for more than 17 years -- into a fit of shame and agonized questioning. How did we miss this? How do we reconcile the man we were friends with and the one who's sitting in a South Wales prison? We have no comforting answers, only sadness and sympathy for his victims.

■ On a lighter note, may we tell you about a **Christmas nightmare** involving Prince William, Bon Jovi, Taylor Swift, and "Livin' on a Prayer?" A collaboration that (of course) took place at a Kensington Palace fundraiser called, um, the "Winter Whites Gala?" The Caucasian-ness of this was truly blinding. You'll just have to watch the video.

■ So **Billie Joe Armstrong** and **Norah Jones** have released *Foreverly*, a remake of the Everly Brothers' classic *Songs Our Daddy Taught Us*. Yes, the collaboration is awkward. We're thrilled they're calling attention to a forgotten album, but a little put off by their attempts to "modernize" the sound. You can't improve on perfection.

For full versions of the above stories and much more about S.F. music, check out *All Shook Down*, our music blog, at www.sfweekly.com/shookdown.

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FRIDAY 12/27 - MAINROOM
THE SCUMFROG

THURSDAY 12/5 - LOFT
TRICKSKI

FRIDAY 12/6 - LOFT
HAÇETERIA

SATURDAY 12/7
THE BAY BREWED

MONDAY 12/9
BOLD ITALIC: TECH PANEL

TUESDAY 12/10
ZEROCATER: FOOD-FOR-ALL

FRIDAY 12/13 - MAINROOM
ZEBRA KATZ & HOUSE OF LADOSHA

SATURDAY 12/14
FREE SNTACON FUNK PARTY

TUESDAY 12/17
NPR'S THE MOTH: STORYSLAM

THURSDAY 12/19
SPEECHLESS: TECH IMPROV

SATURDAY 12/21 - LOFT
ALL NIGHT LONG W/ DJ GARTH

W W W . P U B L I C S F . C O M



Sergio Fedasz and Steve Fabus

shot in the city

Museum of Modern Hustle

Go Bang! celebrates five years of keeping San Francisco's disco heritage alive.

By Derek Opperman

Though it's hard to believe now, San Francisco once played host to a thriving disco scene. Evolving alongside the city's gay culture, the first real dance boom saw the rise of numerous discotheques, record labels, pop stars, and even a distinct style of music that was identifiably local (the "Hi-NRG" sound of Patrick Cowley and his followers). AIDS, unfortunately, ended everything all too early, casting a dark shadow on what was otherwise one of the Bay Area's most free-spirited eras. Today, much of that time would be lost were it not for the efforts of Go Bang!, a party and rotating DJ collective that's dedicated to recapturing the feeling of San Francisco during its jubilant disco peak. Go Bang! celebrates its fifth anniversary this Saturday,

It might be disco, but don't even think of wearing your wig hat or plaid polyester pants. Go Bang! stays true to the underground side of the sound by playing the same classics that used to power the city's bygone party institutions. "We help people key into the memory of disco's past," says Sergio Fedasz, Go Bang!'s founder and one of its primary resident DJs. "We're not trying to throw a retro party, we're trying to show people the roots of where everything came from."

That ethos is apparent in Go Bang!'s reverence for local dance music history: It often features lavishly decorated tribute nights, dedicating entire evenings to remembering free-wheeling places like the I-Beam and larger-than-life divas like Sylvester. Likewise, Fedasz's resident DJ partner is Steve Fabus, a jockey who's played in San Francisco discotheques since he first moved to the city in the early '70s.

The way Fedasz sees it, Go Bang! and the discotheques it takes cues from are more than just nightclubs; they're vital community hubs that allow people shelter and release from the troubles of everyday life. Looking back to the sound's dark past, he says, "Disco was important for keeping the community

together. Though there was a chill in the air [during the '80s AIDS crisis], discos provided a place where [people] could go to meet up and come together in the artistic release of dance." And, while things have changed substantially since those days, Fedasz thinks there's a place for disco in San Francisco today. "It'd be a disservice to the city if that tradition went away," he says. "We think that it's a great responsibility and real honor to keep that fire burning."

Go Bang! Celebrates Five Years of Atomic Dancefloor Disco Action with Steve Fabus, Sergio Fedasz, Nicky B, and Ken Vulsion at The Stud
 9 p.m. Saturday, Dec 7. \$7; studsf.com

OTHER WORTHY PARTIES THIS WEEK

AYLI with George FitzGerald at Monarch
 9 p.m. Friday, Dec 6. \$20-\$30; monarchsf.com

Screamin' divas and four-to-the-floor rhythms – the U.K. is jumping to a retro-informed style of house that sounds straight out of 1994. At the head of this movement is George FitzGerald, a London-based producer whose roots in the U.K. dubstep scene give his soulful dancefloor anthems a clean and contemporary polish.

Haçeteria with Cherushii at Public Works OddJob Loft, 9 p.m. Friday, Dec 6. \$5-\$10; publicsf.com

In San Francisco, there's no better place to catch live-with-hardware house performances than at Haçeteria. This month, it turns its focus to the local scene, with a euphoric release party for *Queen of Cups*, the latest piano-drenched rave EP from Bay Area-based house producer Cherushii. Support comes by way of Glenn Jackson, an Oakland-based producer of atmospheric, sample-heavy deep house.

Play One Year Anniversary with Danny Howells at The EndUp, 10 p.m. Saturday, Dec. 7. \$15-\$20; theendup.com

Though it's still off the radar for most, The EndUp, S.F.'s only 24-hour venue, has been enjoying a renaissance lately. A large part of that is due to the efforts of Play, a party that's spent the past year bringing deeper sounds back to the SOMA hotspot. To celebrate its first anniversary, it's bringing out British progressive house legend Danny Howells for a long night of intense revelry.

Wonder-Full: 10 Year Anniversary at Mezzanine, 9 p.m. Saturday, Dec 7. \$25; mezzaninesf.com

Without question, Stevie Wonder has created some of the most awe-inspiring musical works of the 20th century (*Songs in the Key of Life*, anybody?). That said, it's only appropriate that he'd have a party dedicated to celebrating his legacy. Wonder-Full, an annual celebration of all things Stevie, is that event. This Saturday marks its 10th year in San Francisco.

MUSIC LISTINGS

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th Floor, S.F., CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

WEDNESDAY 12/4

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Odd Owl, James Leste, Andrew Blair & Graham Patzner, Ghost Parade, 9 p.m., \$8.
El Rio: 3158 Mission, San Francisco. Alabaster & The Original Bastards, Devon McClive & Sons, Tall Fires, 8 p.m., \$10.
Hemlock Tavern: 1131 Polk, San Francisco. Sea Knight, Moon Honey, Build Them to Break, 8:30 p.m., \$6.
Milk Bar: 1840 Haight, San Francisco. Vandella, Lee Gallagher & the Hallelujah, Fritz Montana, 8:30 p.m., \$5.

CONCERTS

WEDNESDAY 12/4

A Simpler Christmas: W/ Wynonna & The Big Noise, 8 p.m., \$25-\$68 advance. San Jose Civic Auditorium, 135 W. San Carlos, San Jose.
Chris Botti with the S.F. Symphony: 7:30 p.m., \$15-\$100. Davies Symphony Hall, 201 Van Ness, S.F.
The Tallis Scholars: 7:30 p.m., \$15-\$50. Grace Cathedral, 1100 California, S.F.

THURSDAY 12/5

12th Planet: W/ SPL, Two Fresh, DJ Dials, 8 p.m., \$15-\$28. The Regency Ballroom, 1290 Sutter, S.F.
Alice in Wonderland: W/ Michael Franti, Gavin DeGraw, Delta Rae, 8 p.m., sold out. Bimbo's 365 Club, 1025 Columbus, S.F.
Chris Botti with the S.F. Symphony: 7:30 p.m., \$15-\$100. Davies Symphony Hall, 201 Van Ness, S.F.
The Head & The Heart: W/ Rayland Baxter, Rose Windows, 8 p.m., sold out. Fox Theater - Oakland, 1807 Telegraph, Oakland.
The Paisley Underground: W/ The Bangles, The Three O'Clock, The Dream Syndicate, Rain Parade, 8 p.m., \$36.50-\$49 advance. The Fillmore, 1805 Geary, S.F.

FRIDAY 12/6

Joe Bonamassa: 8 p.m., \$71-\$127. Paramount Theatre, 2025 Broadway, Oakland.
New Frequencies Fest 2013: North of the Border: W/ Martha Redbone Roots Project, La Santa Cecilia, and The Genie in collaboration with Dohee Lee, 8 p.m., \$20-\$30. Yerba Buena Center for the Arts, 701 Mission, S.F.
Not So Silent Night 2013: W/ Kings of Leon, Vampire Weekend, Queens of the Stone Age, AFI, Arctic Monkeys, Capital Cities, 5:30 p.m., \$37.50-\$85.90 advance. Oracle Arena, 7000 Coliseum, Oakland.

Rickshaw Stop: 155 Fell, San Francisco. Crash Kings, The Struts, King Washington, 8 p.m., \$10.

DANCE

The Cafe: 2369 Market, San Francisco. "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.
Cat Club: 1190 Folsom, San Francisco. "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
Club X: 715 Harrison, San Francisco. "Electro Pop Rocks," 18+ dance night with Terraviva, 9 p.m.
F8: 1192 Folsom St., San Francisco. "Housepitality," 9 p.m., \$5-\$10.
Lookout: 3600 16th St., San Francisco. "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.
Q Bar: 456 Castro, San Francisco. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

HIP-HOP

Skyark Bar: 3089 16th St., San Francisco. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. Kapali Long, 7 p.m.
Cafe Du Nord: 2170 Market, San Francisco. The Gunderson Family Holiday Special featuring Le Wrens, 8 p.m., \$10-\$12.
The Chapel: 777 Valencia St., San Francisco. Brendan Canning, Holly Miranda, 8 p.m., \$15.

Philharmonia Baroque Orchestra: Solomon in London: 8 p.m., \$25-\$97. SFJAZZ Center, 205 Franklin St., S.F.

San Francisco Gay Men's Chorus: Shine: The SFGMC's "brightest holiday show ever" with guest singers Marina Harris and Matt Alber, 8 p.m., \$25-\$75. War Memorial Opera House, 301 Van Ness, S.F.

SATURDAY 12/7

32nd Annual Encuentro del Canto Popular: 7 p.m., \$18-\$35. Brava Theater Center, 2781 24th St., S.F.
The Bay Brewed 2013: A Rock & Roll Beer Festival: W/ Mikal Cronin, Shannon & The Clams, Kelley Stoltz, Golden Void, French Cassettes, Magic Fight, plus unlimited beer from 13 local breweries, 12:30 p.m., \$50-\$60. Public Works, 161 Erie, S.F.
KFOG Concert for Kids: Benefit for the Children's Hospital of Oakland with Toad the Wet Sprocket, Dawes, Brett Dennen, 7 p.m., \$25-\$117 advance. Nob Hill Masonic Auditorium, 1111 California, S.F.
Kronos Quartet 40th Birthday Concert: 8 p.m., \$30+. UC Berkeley, Zellerbach Hall, 2430 Bancroft, Berkeley.
Los Angeles Guitar Quartet: 7:30 p.m., \$30-\$50. SFJAZZ Center, 205 Franklin St., S.F.
Macklemore & Ryan Lewis: W/ Talib Kweli, Big K.R.I.T., 8 p.m., \$46.50. Bill Graham Civic Auditorium, 99 Grove, S.F.
New Frequencies Fest 2013: South of the Border: W/ Novalima, Mexican Institute of Sound, DJ Leydis, 8 p.m., \$20-\$30. Yerba Buena Center for the Arts, 701 Mission, S.F.
Nightfall of Diamonds: A Benefit for the Rex Foundation: W/ Keller Williams, Nicki Bluhm, Tim Bluhm, Keith Moseley, Michael Kang, Jeff Austin, more, 8 p.m., \$75+. The Fillmore, 1805 Geary, S.F.
Not So Silent Night 2013: W/ Arcade Fire, Phoenix, Alt-J, Lorde, Bastille, The Neighbourhood, 6 p.m., \$37.50-\$85.90 advance. Oracle Arena, 7000 Coliseum, Oakland.
Oakland Interfaith Gospel Choir: 28th Annual

Hotel Utah: 500 Fourth St., San Francisco. Jamie Kent, Cyndi Harvell, 8 p.m., \$10.
Plough & Stars: 116 Clement, San Francisco. Jeanie & Chuck's Bluegrass Country Jam, First Wednesday of every month, 9 p.m., free.

JAZZ

Amnesia: 853 Valencia, San Francisco. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.
Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free.
Savanna Jazz Club: 2937 Mission, San Francisco. "Cat's Corner," 9 p.m., \$10.
Top of the Mark: One Nob Hill, 999 California, San Francisco. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., \$5.
Yoshi's San Francisco: 1330 Fillmore, San Francisco. The Wee Trio, 8 p.m., \$17-\$21.
Zingari: 501 Post, San Francisco. Anne O'Brien, First Wednesday of every month, 7:30 p.m., free.

INTERNATIONAL

Bissap Babab: 3372 19th St., San Francisco. Timba Dance Party, w/ DJ WaltDigz, 10 p.m., \$5.
Boom Boom Room: 1601 Fillmore, San Francisco. Ch-Ching, First Wednesday of every month, 9 p.m., \$5.
Cafe Cocomo: 650 Indiana, San Francisco. "Bachatalicious," w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10. >>

Holiday Concert: W/ guests Tuck & Patti, Imani Ya Watume Dancers, Half N Half, more, 7:30 p.m., \$12-\$42. Paramount Theatre, 2025 Broadway, Oakland.

San Francisco Bach Choir: In Dulci Jubilo! A Candlelight Christmas: 8 p.m., free-\$35. Calvary Presbyterian Church, 2515 Fillmore, S.F.
Dwight Yoakam: W/ The Wild Feathers, 7:30 p.m., \$39.50-\$69.50. Warfield Theatre, 982 Market, S.F.

SUNDAY 12/8

Mariachi Sol de México de José Hernández: 8 p.m., \$13.50-\$75. Davies Symphony Hall, 201 Van Ness, S.F.
Pedrito Martinez: 7 p.m., \$25-\$45. SFJAZZ Center, 205 Franklin St., S.F.
Ragazzi Boys Chorus: A Cheerful Noise: 4 p.m., \$14-\$17. Old First Presbyterian Church, 1751 Sacramento, S.F.
San Francisco Bach Choir: In Dulci Jubilo! A Candlelight Christmas: 4 p.m., free-\$35. Calvary Presbyterian Church, 2515 Fillmore, S.F.
S.F. Symphony: Deck the Hall: Children's holiday concert and party., 11 a.m. and 3 p.m., \$38-\$55. Davies Symphony Hall, 201 Van Ness, S.F.

MONDAY 12/9

Help Is on the Way for the Holidays XII: Benefit concert for the Positive Resource Center and Maitri Compassionate Care featuring Debby Boone, Jason Brock, Davis Gaines, Tim Hockenberry, Sharon McNight, Kim Nalley, Carly Ozard, Veronica Powers, Jai Rodriguez, Shawn Ryan, CeCe Sammy, and Bruce Vilanch, 7:30 p.m., \$40+. Marines' Memorial Theatre, 609 Sutter, S.F.

TUESDAY 12/10

The Dismemberment Plan: W/ Telekinesis, 8 p.m., \$28-\$40 advance. The Fillmore, 1805 Geary, S.F.

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SF WEEKLY

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Elbo Room

WED 12/4 Open 5pm-2am

THUR 12/5 9:30PM \$5 B4 10:30PM \$8 AFTER
AFROLICIOUS
with DJs/Hosts **PLEASUREMAKER & SENOR OZ**
and resident percussionists

FRI 12/6 10PM DOORS \$10 ADV. \$15 DOOR
Swagger Like Us presents
CAKES DA KILLA (NYC), **QUEENS D LIGHT**, and DJs **LADY RYAN, DAVO, AND BOYFRIEND**
Adv. tix: Eventbrite.com

SAT 12/7 10PM \$10
Spinning 60s Soul 45s
SATURDAY NIGHT SOUL PARTY
with DJs **LUCKY, PAUL PAUL, PHENGREN OSWALD**
(\$5 discount in semi-formal attire)

SUN 12/8 9PM FREE BEFORE 9:30PM/ \$6 AFTER
DUB MISSION
presents the best in dub, roots reggae & dancehall with
DJ SEP MANEESH the **TWISTER** and special guest **KING I-VIER**
(Jah Warrior Shelter Hi-Fi/ Royal Order Music)

MON 12/9 9PM \$8
Elbo Room presents
CAPSULA (Buenos Aires)
CITY OF WOMEN and guests

TUE 12/10 9PM \$10
Elbo Room presents
BOMBSHELL BETTY & HER BURLESQUETEERS

WED 12/11 9PM \$5
Popgang presents
POWWOWW, WITOWMAKER, LIGHT ECHO, PHNTM CLUB, and POPGANG DJs

UPCOMING
SAT 12/14 **TORMENTA TROPICAL**
SUN 12/15 **DUB MISSION: DJ SEP, TIMOTEO GIGANTE**
MON 12/16 **HIGHWAY POETS**
TUE 12/17 **PORRETA: FORRO PARTY**
WED 12/18 **MYRON & E**
THU 12/19 **AFROLICIOUS**

ADVANCED TICKETS: BROWNPAPERTICKETS.COM
ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH

Hodge-Podge Rock



Andrew Whitton

LISSIE

With Kopecky Family Band. 9 p.m. Saturday, Dec. 7, at the Independent. \$18-\$20; theindependentsf.com.

Elisabeth Maurus, professionally known as Lissie, grew up listening to a range of musicians: country artists, singer-songwriters like Sarah McLachlan, rappers like Ludacris. She's covered Lady Gaga, Led Zeppelin, Kid Cudi, and Metallica. But despite all that variety, Lissie's own output holds tight to one school of sound. October's *Back to Forever* — the Illinois-bred, Ojai-based guitarist/vocalist's second record — features folk-rock in the footsteps of Stevie Nicks and Bruce Springsteen, except Lissie's work is overly manicured and much less evocative and detail-oriented than that of her antecedents. (Speaking of which, Lissie has covered Fleetwood Mac, too.) Highlights like "I Don't Wanna Go to Work," an impassioned tribute to staying out late and playing hooky, share space with catchy but profoundly middle-of-the-road mush like "Sleepwalking" and "Shameless." In an August interview, Maurus called *Back* "a pretty straightforward, consistent rock-pop album that shows off my songwriting growth," and her description's lack of dazzle sure matches the tone of the finished product. **Reyan Ali**

Pork Store Cafe: 3122 16th St., San Francisco. "Back & Forth," w/ Ryury & Mr. Rise, 10 p.m., free.
Public Works: 161 Erie, San Francisco. "Black Magic Disko," w/ Trickski, Shiny Objects, Trev Campbell, Hi-Tem (in the OddJob Loft), 9 p.m., \$10-\$15.
Vessel: 85 Campton, San Francisco. "Base," w/ Tone of Arc, Ean Golden, 10 p.m., \$5-\$10.

HIP-HOP

The EndUp: 401 Sixth St., San Francisco. "Cypher," w/ resident DJ Big Von, 10 p.m., \$5-\$10.
Skyark Bar: 3089 16th St., San Francisco. "Peaches," w/lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.
Yoshi's San Francisco: 1330 Fillmore, San Francisco. KRS-One, 10:30 p.m., \$25.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Misisipi Mike &

The Midnight Gamblers, Mipso, 9 p.m., \$7.

Hotel Utah: 500 Fourth St., San Francisco. Highway Hymns, Willy Tea Taylor, Jason Eady, 9 p.m., \$10.

The Lost Church: 65 Capp St., San Francisco. Mr. Andrew, J.J. Schultz, 8 p.m., \$10.

Slim's: 333 11th St., San Francisco. Gaby Moreno, David Garza, Cazadero, Irene Diaz, 8 p.m., \$15.

Swedish American Hall: 2174 Market, San Francisco. Kaki King, Jerome Holloway, 8 p.m., \$15-\$17.

JAZZ

Bottle Cap: 1707 Powell, San Francisco. The North Beach Sound with Ned Boynton, Jordan Samuels, and Tom Vickers, 7 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, First and Third Thursday of every month, 7:30 p.m., free.

Pier 23 Cafe: Pier 23, San Francisco. Dick Fregulia



SAT 12.07
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 PRESENTS
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TUE 12.10
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FREE

SUN 12.08
EPR & SUNSET PRESENTS
DIRTYPHONICS

TUE 12/31
TEMPLE PRESENTS
NEW YEARS EVE 2014
MASSIVE HEADLINER TBA

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Tongue 'n' Cheek 'n' Roll

THE TUBES

10:30 p.m. Friday, Dec. 6, at Yoshi's. \$29-\$33; yoshis.com/sanfrancisco

"The more things change, the more they stay the same" is as cliché as cliché can get, but the proverb sure rings true once you check out YouTube clips of the Tubes doing "White Punks on

Dope" — the trademark track off the S.F. outfit's self-titled 1975 debut — 30 years apart. The first hullabaloo in '82 finds frontman Fee Waybill donning a ridiculous white wig, skintight silver pants, giant glasses, and platform shoes tall enough to qualify as stilts. Lyrics-wise, "White Punks" is simultaneously an indictment and celebration of youthful indiscretions and ennui, but in the power-poppy act's hands, it's entirely a charming,

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco. "Par-is-Dakar African Mix Coupe Decale," 10 p.m., \$5.

Cafe Cocomo: 650 Indiana, San Francisco. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30 p.m., \$15 (free entry to patio).

Croatian American Cultural Center: 60 Onondaga, San Francisco. "Beyond the Borders," w/ Galbeno Band, 8 p.m., \$15.

Red Poppy Art House: 2698 Folsom, San Francisco. Claudio Santome and the Camille Mai Trio, 7:30 p.m., \$10-\$15.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Greg Nagy, 8 & 10 p.m., \$20.

Tupelo: 1337 Green St., San Francisco. Jinx Jones & The KingTones, First Friday of every month, 9 p.m.

COUNTRY

Thee Parkside: 1600 17th St., San Francisco. Eddie Spaghetti, The Gravel Spreaders, Benjamin Brown, 9 p.m., \$10.

FUNK

Amnesia: 853 Valencia, San Francisco. Swoop Unit, First Friday of every month, 6 p.m., \$3-\$5.

The Independent: 628 Divisadero, San Francisco. Dragon Smoke (featuring Stanton Moore, Ivan Neville, Eric Lindell, and Robert Mercurio), Mike Dillon, DJ Matt Haze, 9 p.m., \$35.

Make-Out Room: 3225 22nd St., San Francisco. "Loose Joints," w/ DJs Centipede, Damon Bell, & Tom Thump, 10 p.m., \$5.

SATURDAY 12/7

ROCK

50 Mason Social House: 50 Mason, San Francisco. Chronic Town, Gang of Forty, 9:30 p.m., \$6.

Bender's: 806 S. Van Ness, San Francisco. Swiftumz, Violent Change, Tony Molina, 10 p.m., \$5.

Boom Boom Room: 1601 Fillmore, San Francisco. Roem & The Revival, Kingsborough, Steven Roth Band, 9:30 p.m., \$10.

Bottom of the Hill: 1233 17th St., San Francisco. The

Flatliners, Living with Lions, Culture Abuse, 9:30 p.m., \$12-\$15.

Cafe Du Nord: 2170 Market, San Francisco. The Hundred Days, Danglermaker, Bang Bang, Aaron Cuadra, 9 p.m., \$8-\$10.

El Rio: 3158 Mission, San Francisco. Vulturegeist, Secrets of the Sky, Broken Cities, 9 p.m., \$6-\$10.

Hemlock Tavern: 1131 Polk, San Francisco. Primitive Hearts, Big Tits, Adam Widener, The Shanghais, 9 p.m., \$6.

Hotel Utah: 500 Fourth St., San Francisco. That Ghost, Golden Drugs, Dante Elephant, Crime Novels, 9 p.m., \$8.

The Lost Church: 65 Capp St., San Francisco. Castles in Spain, The Unfortunate Bastard, Stella Royale, 8 p.m., \$10.

Make-Out Room: 3225 22nd St., San Francisco. Benefit for Alan Forbes with Hardships, Hot Lunch, The Freeks, Ethan Miller, DJ Jello Biafra, 5 p.m., \$10.

Milk Bar: 1840 Haight, San Francisco. The Bad Jones, Super Adventure Club, The Stages of Sleep, 9 p.m., \$10.

Neck of the Woods: 406 Clement St., San Francisco. People Get Ready, The Trims, Conquistador, on the downstairs stage, 9 p.m., \$12.

Slim's: 333 11th St., San Francisco. The Mowgli's, Blondfire, Hunter Hunted, 8 p.m., \$16.

DANCE

Audio Discotech: 316 11th St., San Francisco. Bixel Boys, Tropicool, 9:30 p.m., \$10 advance.

Cat Club: 1190 Folsom, San Francisco. "Leisure," w/ DJs Aaron, Omar, & Jetset James, First Saturday of every month, 10 p.m., \$7.

DNA Lounge: 375 11th St., San Francisco. Bootie S.F.: Hubba Hubba Revue Holiday Show, 9 p.m., \$10-\$15.

The EndUp: 401 Sixth St., San Francisco. "Play: 1-Year Anniversary Party," w/ Danny Howells & Nikita, 10 p.m., \$15-\$20.

Harlot: 46 Minna, San Francisco. Lauren Lane, Bones, Troy Kurtz, Shae B, Burn Unit, 9 p.m., \$10.

Lookout: 3600 16th St., San Francisco. "Bounce!," 9 p.m., \$3.

Madrone Art Bar: 500 Divisadero, San Francisco. "The Prince & Michael Experience," w/ DJs Dave Paul & Jeff Harris, First Saturday of every month,



Juergen "Spaches" Spachmann

gleefully garish, cabaret-at-the-dive-bar anthem. A video of a 2012 performance finds the band members clearly older but still maintaining the pep of their juvenile selves. Way-bill wears the same kind of getup as before — plus a black boa. The Tubes' commitment to shtick is what keeps them endearing and entertaining; should tongue push any further into cheek, it'll go out the other side. **Reyan Ali**

9 p.m., \$5.

Mezzanine: 444 Jessie, San Francisco. "Wonder-Full S.F. X," w/ DJ Spinna, Proof, Hakobo, King Most, 9 p.m., \$25-\$35.

Mighty: 119 Utah, San Francisco. Mighty 10-Year Anniversary, w/ 2manydjs, Eug, 9 p.m., \$25 advance.

Monarch: 101 6th St., San Francisco. "Lights Down Low," w/ Deniz Kurtel, Pictureplane, Tyrel Williams,

Richie Panic, Marco de la Vega, 10 p.m., \$15-\$20.

Public Works: 161 Erie, San Francisco. Distrikt: Holidaze - The Cocktail Edition, w/ DJ Kramer, John Early, more, 9 p.m., \$10-\$15.

Ruby Skye: 420 Mason, San Francisco. Project 46, Carl Kennedy, 9 p.m., \$20 advance.

The Stud: 399 Ninth St., San Francisco. "Go Bang! Celebrating Five Years of Atomic Dancefloor Disco Action," w/ DJs Ken Vulsion, Nicky B, Steve Fabus, and Sergio Fedasz, 9 p.m., \$7 (free before 10 p.m.).

Temple: 540 Howard, San Francisco. D:Fuse, Tall Sasha, Vodka Soda, Ks Thant, Self Destrukt, Mr. Kitt, Jai Unda, Babymuah, 10 p.m., \$20.

Vessel: 85 Campton, San Francisco. "Swank," w/ Pheeko Dubfunk, DJ Nile, Lorenzo, 10 p.m., \$10-\$30.

ACOUSTIC

Amoeba Music: 1855 Haight, San Francisco. Lissie, 3 p.m., free.

Bazaar Cafe: 5927 California, San Francisco. Jamie Purnell, 7 p.m.

Great Star Theater: 630 Jackson, San Francisco. One Man Band Extravaganza, w/ Jordan B. Wilson, 1 Man Banjo, Shovelman, The Slow Poisoner, Cello Joe, 8 p.m., \$5.

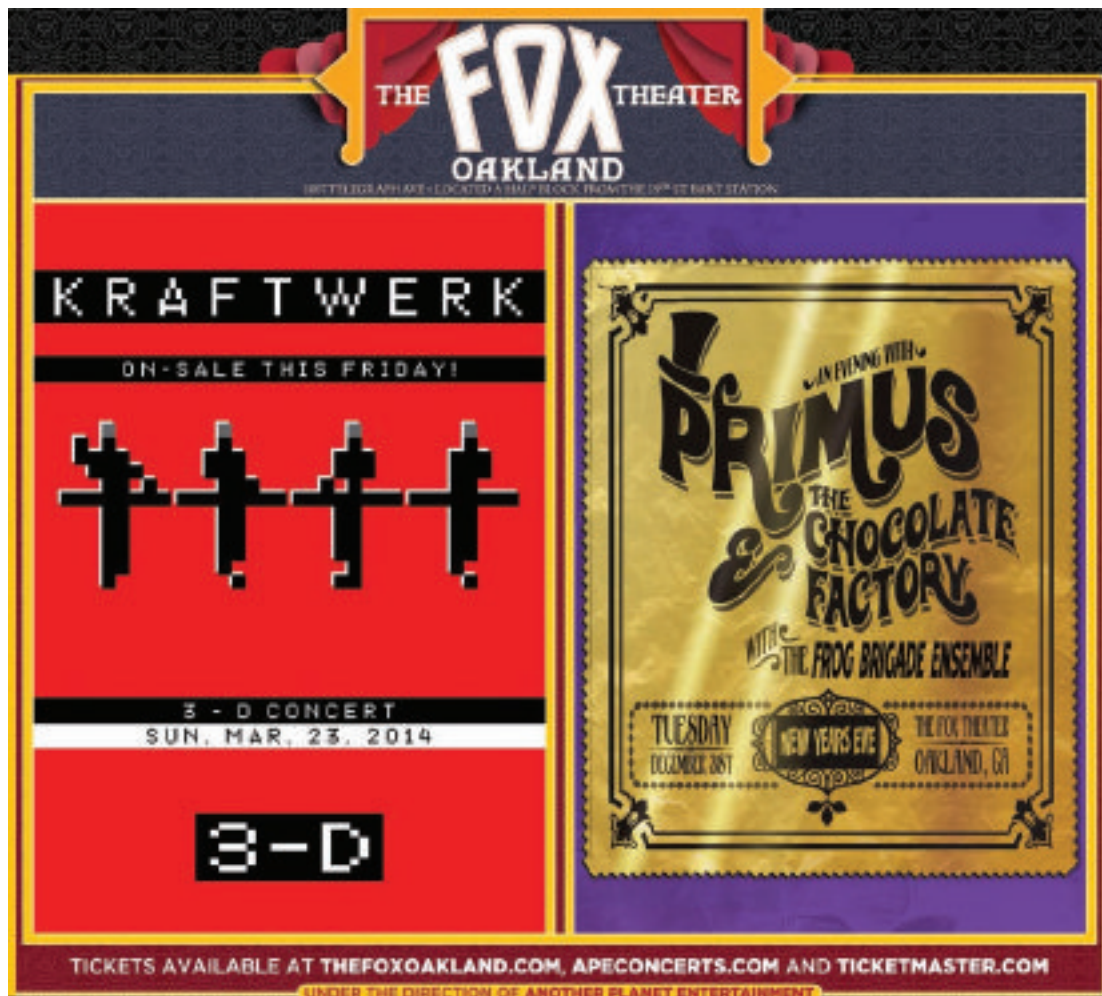
The Independent: 628 Divisadero, San Francisco. Lissie, Kopecky Family Band, 9 p.m., \$18-\$20.

The Riptide: 3639 Taraval, San Francisco. The Low Rollers, 9:30 p.m., free.

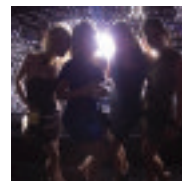
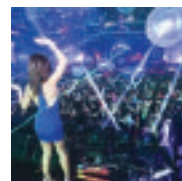
Swedish American Hall: 2174 Market, San Francisco. Pomplamoose, Steve Poltz, Griffin House, 8 p.m., \$20-\$25.

JAZZ

Amnesia: 853 Valencia, San Francisco. Broken ➔



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Shadows Family Band, 6 p.m.

Center for New Music: 55 Taylor St., San Francisco.
Festivus 2013: Night Two, w/ John Shiurba's 5x5, Lisa Mezzacappa's Bait & Switch, Noah Phillips, Michael Coleman's Enjoyer, 7 p.m., \$8-\$10.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco.
Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
SFJAZZ Center: 205 Franklin St., San Francisco. Giulia

Valle, 7 & 8:30 p.m., \$15-\$20.

Yoshi's San Francisco: 1330 Fillmore, San Francisco.
Mike Stern Band featuring Randy Brecker, Anthony Jackson, and Keith Carlock, 8 & 10 p.m., \$22-\$28.

Zingari: 501 Post, San Francisco. Lisa Lindsley, 8 p.m., free.

INTERNATIONAL

1015 Folsom: 1015 Folsom St., San Francisco. "Pura,"

9 p.m., \$20.

Amnesia: 853 Valencia, San Francisco. Fanfare
Zambaleta, Broken Shadows Family Band, 9 p.m.

Bissap Baobab: 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.

Make-Out Room: 3225 22nd St., San Francisco. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5.

Old First Presbyterian Church: 1751 Sacramento, San Francisco. Veretski Pass, 8 p.m., \$14-\$17.

Roccapulco Supper Club: 3140 Mission, San Francisco.
Jowell & Randy, 8 p.m., \$40 advance.

Space 550: 550 Barneveld, San Francisco. "Club Fuego," 9:30 p.m.

REGGAE

Red Devil Lounge: 1695 Polk, San Francisco. One Drop,

Midnight Raid, Dewey & The Peoples, 9 p.m., \$10.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Karen
Lovely, 7:30 & 10 p.m., \$22.

FREE

Pier 23 Cafe: Pier 23, San Francisco. Danilo y Universal, 8 p.m., free.

SOUL

Brick & Mortar Music Hall: 1710 Mission, San Francisco.
Kendra Morris, Binky Griptite, Jordan & The Ritual,
DJ heyLove, 9 p.m., \$12-\$15.

Elbo Room: 647 Valencia, San Francisco. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, & Paul Paul, First Saturday of every month, 10 p.m.,

\$10 (\$5 in formal attire).

SUNDAY 12/8

ROCK

Brick & Mortar Music Hall: 1710 Mission, San Francisco.
Rio Rio, Coo Coo Birds, Mission Bells, Koruscant
Weekend, Jared Cohen & The Future Proof, 7
p.m., \$10.

Thee Parkside: 1600 17th St., San Francisco. My Jerusalem, Know Secrets, High Water, 8 p.m., \$10.

DANCE

The Cellar: 685 Sutter, San Francisco. "Replay Sundays," 9 p.m., free.

The Edge: 4149 18th St., San Francisco. "'80s at 8," w/ DJ MC2, 8 p.m.

Elbo Room: 647 Valencia, San Francisco. "Dub Mission," w/ King I-Vier, DJ Sep, Maneesh the Twister, 9 p.m., \$6 (free before 9:30 p.m.).

The EndUp: 401 Sixth St., San Francisco. "The Rhythm Room," Second Sunday of every month, 8 p.m.

F8: 1192 Folsom St., San Francisco. "Stamina Sundays," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free.

The Knockout: 3223 Mission, San Francisco. "Sweater Funk," 10 p.m., free.

Lookout: 3600 16th St., San Francisco. "Jock," Sundays, 3-8 p.m., \$2.

The Stud: 399 Ninth St., San Francisco. "No Parking on the Dancefloor," w/ resident DJs Dutchboy &



***** GET TICKETS AT yoshis.com *****

SAN FRANCISCO	oakland
<p style="text-align: center;">Wed, Dec 4</p> <p style="text-align: center;">THE WEE TRIO</p> <p style="text-align: center;">feat. James Westfall, Dan Loomis & Jared Schenig</p> <hr/> <p style="text-align: center;">Thurs, Dec 5 - 8pm</p> <p style="text-align: center;">A Tribute to Rina Sawayama and Abbey Lincoln</p> <p style="text-align: center;">AGA ZARYAN</p> <hr/> <p style="text-align: center;">Thurs, Dec 5 - 10:30pm, Open Dance Floor, 18+</p> <p style="text-align: center;">KRS-ONE plus DUCKWRTH</p> <hr/> <p style="text-align: center;">Fri, Dec 6 - 8pm</p> <p style="text-align: center;">AL STEWART with special guest Dave Nachmanoff</p> <hr/> <p style="text-align: center;">Fri, Dec 6 - 10:30pm</p> <p style="text-align: center;">Hits include "She's a Beauty" & "White Punks On Drugs"</p> <p style="text-align: center;">THE TUBES feat. FEE WAYBILL</p> <hr/> <div style="display: flex; align-items: center;">  <div style="text-align: center;"> <p>Sat-Sun, Dec 7-8</p> <p><i>Sax Player and Best Player presents:</i></p> <p>MIKE STERN BAND</p> <p>feat. Randy Brecker, Anthony Jackson & Keith Carlock</p> </div> </div> <hr/> <p style="text-align: center;">Tues, Dec 10</p> <p style="text-align: center;">THE TOMMY IGOE BIG BAND LATIN NIGHT!</p> <p style="text-align: center;">feat. Christian Tumanan & Christian Pepin</p> <hr/> <div style="display: flex; align-items: center;">  <div style="text-align: center;"> <p>Wed-Thurs, Dec 11-12</p> <p><i>Husband and wife jazz duo extraordinary</i></p> <p>TUCK & PATTI</p> </div> </div> <hr/> <div style="display: flex; align-items: center;">  <div style="text-align: center;"> <p>Fri-Sat, Dec 13-14</p> <p><i>Bay Area's Queen of Forceone</i> touting new album Atom</p> <p>SHEILA E. BIRTHDAY CELEBRATION</p> </div> </div> <hr/> <p style="text-align: center;">Sun, Dec 15</p> <p style="text-align: center;">Guitar Player presents:</p> <p style="text-align: center;">JIM CAMPILONGO TRIO</p>	<div style="display: flex; align-items: center;">  <div style="text-align: center;"> <p>Wed, Dec 4</p> <p>LOUIS HAYES & The Cannonball Legacy Band</p> </div> </div> <hr/> <p style="text-align: center;">Thurs, Dec 5</p> <p style="text-align: center;">UNITE 4 GOOD feat. Sydney Nycale & The Trampet Kid</p> <hr/> <div style="display: flex; align-items: center;">  <div style="text-align: center;"> <p>Fri-Sat, Dec 6-7</p> <p><i>The master of jazz organ</i></p> <p>JOEY D & THE VIBE</p> </div> </div> <hr/> <p style="text-align: center;">Sun, Dec 8</p> <p style="text-align: center;">JUNIUS COURTNEY BIG BAND feat. Denise Perrier</p> <hr/> <p style="text-align: center;">Mon, Dec 9</p> <p style="text-align: center;">LARRY VUCKOVICH Vince Guaraldi Tribute</p> <hr/> <p style="text-align: center;">Tues, Dec 10</p> <p style="text-align: center;">HOWIE DAY w/ Tyler Hilton & Anna Rose</p> <hr/> <p style="text-align: center;">Wed, Dec 11 - Banjo-playing virtuoso</p> <p style="text-align: center;">TIM WEED CD Release</p> <hr/> <p style="text-align: center;">Thurs, Dec 12</p> <p style="text-align: center;">THE BEST INTENTIONS Motown Holiday Tribute Show</p> <hr/> <div style="display: flex; align-items: center;">  <div style="text-align: center;"> <p>Fri-Sat, Dec 13-14</p> <p><i>Contemporary jazz masters</i></p> <p>LEE RITENOUR with Dave Grusin</p> </div> </div> <hr/> <p style="text-align: center;">Sun, Dec 15</p> <p style="text-align: center;">BEAUSOLEIL AVEC MICHAEL DOUCET: A Cajun Christmas</p>

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12.21 WINTER WONDERLAND
12.31 NYE 2014 DANNY BROWN
01.30 THE HOOD INTERNET
02.01 GOLDRUM
02.05 SKRILLEX
02.27 COM TRUISE
03.22 REBIRTH BRASS BAND

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A vertical collage of event posters for Sweetwater Music Hall. The posters are stacked vertically, each with a dark background and white text. The top poster features the Sweetwater Music Hall logo and the text "DRINKS • FOOD • MUSIC". Below it are posters for Crystal Bowersox with Seth Glier, Two Gallants with Once & Future Band, Blame Sally, Will Hoge with Red Wanting Blue, Jay Farrar of Son Volt Uteley Foundation Benefit with James Nash & Bobby Vega Duo, Christmas Jug Band, Gene Taylor Blues Band featuring Dave Alvin, Monophonics, and Hot Buttered Rum New Year's Eve Celebration with Vintage Grass. The bottom poster provides contact information for private events.

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12/21	YOUTH BRIGADE, CIVIL WAR RUST, RATS IN THE WALL, BUM CITY SAINTS
12/22	MICAH SCHINABEL (OF TWO COW GARAGE), ROLAND FINN
1/19	BOBBY JOE EBOLA & THE CHILDREN MACKNUGGITS, THE HAYMARKET SQUARES, THE CRUX
1/24	JAKE ORVIS & THE BROKEN BAND, THE PINE BOX BOYS, JAMES HUNNICUTT

theeparkside.com
1600 17th Street • 415-252-1330

Gehno Aviance, 11 p.m., \$5.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco. "Return of the Cypher," 9:30 p.m., free.

ACOUSTIC

Cafe Du Nord: 2170 Market, San Francisco. Ed Kowalczyk, Callaghan, 8 p.m., \$30-\$35.

Hotel Utah: 500 Fourth St., San Francisco. Rust & Whiskey, Pirate Radio, The Tough Brothers, 8 p.m., \$6.

The Lucky Horseshoe: 453 Cortland, San Francisco. Sunday Bluegrass Jam, 4 p.m., free.

Make-Out Room: 3225 22nd St., San Francisco. Carolyn Mark, Peter Case, Happy Family Singers, 7:30 p.m.

JAZZ

Chez Hanny: 1300 Silver, San Francisco. Noel Jewkes Quintet featuring Steve Heckman, 4 p.m., \$20 suggested donation.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco. Lavy Smith & Chris Siebert, 7:30 p.m., free.

SFJAZZ Center: 205 Franklin St., San Francisco. SFJAZZ High School All-Stars Orchestra & Combo, 2 p.m., \$5-\$20.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. Mike Stern Band featuring Randy Brecker, Anthony Jackson, and Keith Carlock, 7 & 9 p.m., \$20-\$25.

Zingari: 501 Post, San Francisco. Brenda Reed, 7:30 p.m., free. >>

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Kaki King is the best new guitar player to come along in a generation. She started her musical life as a drummer and her percussive training carried over to her guitar-picking. She has a unique percussive style that blends finger-picking and fret-tapping to create harmonic overtones, slap-bass techniques, string scratching, and guitar-neck slapping that all take the guitar into the territory of a percussion instrument without sacrificing her considerable melodic flair. She started busking in New York City's subways in the aftermath of 9/11, wanting to flash a ray of musical light into the collective gloom of the time. She loves playing solo, pulling listeners into swirling, luminous compositions marked by their combination of heartbreaking melody and dramatic musical flourishes. **J. Poet**

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INTERNATIONAL

Atmosphere: 447 Broadway, San Francisco. “Hot Bachata Nights,” w/ DJ El Guapo, 5:30 p.m., \$10 (\$18-\$25 with dance lessons).

Bissap Baobab: 3372 19th St., San Francisco. “Brazil & Beyond,” 6:30 p.m., free.

New Delhi Restaurant: 160 Ellis St., San Francisco. Bollywood Dance Party, benefit for the Tenderloin After-School Program with DJ Amar, Dholrhythms dance troupe, Indian food buffet, more, 6-9 p.m., \$50 suggested donation.

Pachamama Restaurant: 1630 Powell, San Francisco. Georges Lammam Ensemble, 8 p.m.

REGGAE

The Independent: 628 Divisadero, San Francisco. Black Uhuru, Mike Pinto, Revival Sound System,

9 p.m., \$25.

BLUES

The Saloon: 1232 Grant, San Francisco. Blues Power, 4 p.m.

Swig: 571 Geary, San Francisco. Sunday Blues Jam with Ed Ivey, 9 p.m.

EXPERIMENTAL

Musicians Union Local 6: 116 Ninth St., San Francisco. Daniel Pearce/Teddy Rankin-Parker Duo, Lasqo/Adams/Bennett, 7:30 p.m., \$8-\$10.

SOUL

Rickshaw Stop: 155 Fell, San Francisco. Gavin Turek, Midtown Social, DJ Carnita, 8 p.m., \$10-\$12.

MONDAY 12/9

ROCK

The Chapel: 777 Valencia St., San Francisco. Basia Bulat, Haunted Summer, 9 p.m., \$13-\$15.

Elbo Room: 647 Valencia, San Francisco. Capsula, City of Women, 9 p.m., \$8.

The Independent: 628 Divisadero, San Francisco. American Authors, The Royal Concept, Misterwives, 8 p.m., \$13-\$15.

The Knockout: 3223 Mission, San Francisco. Wooden Indian Burial Ground, 9 p.m., \$5.

DANCE

DNA Lounge: 375 11th St., San Francisco. “Death Guild,” 18+ dance party with DJs Decay, Joe Radio, Melting

Girl, & guests, 9:30 p.m., \$3-\$5.

Q Bar: 456 Castro, San Francisco. “Wanted,” w/ DJs Key&Kite and Richie Panic, 9 p.m., free.

Underground SF: 424 Haight, San Francisco. “Violetta Discotheque,” w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Toshio Hirano, Second Monday of every month, 9 p.m., free.

Cafe Du Nord: 2170 Market, San Francisco. Hayden, DonCat, 8 p.m., \$15.

Fiddler’s Green: 1333 Columbus, San Francisco. Terry Savastano, 9:30 p.m., free/donation.

Hotel Utah: 500 Fourth St., San Francisco. Open mic with Brendan Getzell, 8 p.m., free.

The Lost Church: 65 Capp St., San Francisco. The Royal Oui, Big Eagle, 8 p.m., \$10.

JAZZ

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7 p.m., free.

Pier 23 Cafe: Pier 23, San Francisco. Terry Timberlake, 6 p.m., free.

SFJazz Center: 205 Franklin St., San Francisco. Monday Night Band Showcase with Adam Theis, 7:30 p.m., free.

The Union Room at Biscuits and Blues: 401 Mason, San Francisco. The Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

Zingari: 501 Post, San Francisco. Kitt Weagant, 7:30 p.m., free.

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REGGAE

Skylark Bar: 3089 16th St., San Francisco. "Skylark-ing," w/ I&I Vibration, 10 p.m., free.

BLUES

The Saloon: 1232 Grant, San Francisco. The Bachelors, 9:30 p.m.

SOUL

Madrone Art Bar: 500 Divisadero, San Francisco. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free.

TUESDAY 12/10

ROCK

Hemlock Tavern: 1131 Polk, San Francisco. 3 Leafs, American Cream, 8:30 p.m., \$5.

Hotel Utah: 500 Fourth St., San Francisco. Va Va Blume, Watch for Rocks, Worth, 8 p.m., \$8.

The Knockout: 3223 Mission, San Francisco. Tender Buttons, Scraper, Silver Shadows, DJ Grody Cody, 9:30 p.m., \$7.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

Harlot: 46 Minna, San Francisco. "Tutu Tuesday," w/ resident DJ Atish, Second Tuesday of every month, 9 p.m., \$7 (\$2 in a tutu before 11 p.m.).

Q Bar: 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

Underground SF: 424 Haight, San Francisco. "Shelter," 10 p.m., free.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco. "The Show: Holiday Edition," w/ Smoovie Baby, Show Banga, Troy, Symba, Deltrice, Lyrical Tone, Tonka Boy Dre, more, 8:30 p.m., \$10-\$15.

Double Dutch: 3192 16th St., San Francisco. "Takin' It Back Tuesdays," w/ DJs Mr. Murdock & Roman Nunez, Second Tuesday of every month, 10 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. Song-writer in Residence: Kate Kilbane, 7 p.m. continues through Dec. 31.

Cafe Du Nord: 2170 Market, San Francisco. Erin McK-eown & Her Anti-Holiday Spectacular, 9 p.m., \$18-\$20.

The Chapel: 777 Valencia St., San Francisco. Aiofe O'Donovan, Evie Ladin, 8 p.m., \$12-\$15.

The Independent: 628 Divisadero, San Francisco. The Lone Bellow, Ivan & Alyosha, 8 p.m., sold out.

JAZZ

Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.

Verdi Club: 2424 Mariposa, San Francisco. "Tuesday Night Jump," w/ Johnny Boyd, Stompy Jones, Victor & Penny, 9 p.m., \$15.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. Tommy Iggoe Big Band, 8 p.m., \$22.

Zingari: 501 Post, San Francisco. Amanda King, 7:30 p.m., free.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, San Francisco. "Descarga S.F.," w/ DJs Hong & Good Sho, 8 p.m., \$12.

F8: 1192 Folsom St., San Francisco. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

REGGAE

Milk Bar: 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

SOUL

Boom Boom Room: 1601 Fillmore, San Francisco. Soul Mechanix, 9:30 p.m., free.

Make-Out Room: 3225 22nd St., San Francisco. "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30 p.m., free.

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By Dan Savage

I'm a biwoman in my mid-20s in a great monogamous relationship with my straight boyfriend. We occasionally invite other women into our sex life, which is really enjoyable for both of us. He isn't threatened by other women, only by other men, which isn't an issue since I'm not interested in any other men. So on the occasions when we find a lady we're both into who's also into us, anything goes, and it's awesome. We've hooked up with both friends and strangers, but always as a couple because it makes us both feel safe. That's all lovely. Enter the problem: I was visiting some friends of ours I used to live with before my boyfriend and I moved in together. After going out for drinks, we were playing an alcohol-fueled card game that turned into an alcohol-fueled strip and game. This is in my former home where I am very comfortable, feel safe, and was frequently in various states of undress while I was a housemate. One friend soon had her lovely breasts out, and she made a few comments that were direct and inviting and turned me on a little. I touched her boobs and sucked on her nipples, but that's as far as things went. Her boyfriend witnessed this but wasn't involved. It was a fun, playful moment, and soon after, I went to bed — alone. It wasn't anything my boyfriend would've objected to had he been there, but he wasn't there. Should I tell him about it, or is this a case where he has the right not to know? I'm not interested in pursuing anything further with this friend, and I'm not sure what talking about it would accomplish, other than being honest at the expense of my boyfriend's feelings, and probably making me feel bad for something that, although it seemed innocent and harmless in the moment, I shouldn't have done.

Non-Intentional Playful Partying Lady Experiences Situation

This experience would seem to fall in the "right not to know" column, NIPPLES, but "right not to know" always has to be weighed against "likelihood of finding out."

You indicate that this couple — the girl with the lovely, direct, and inviting breasts (LDIBs), and the boy who witnessed the touching and sucking of said LDIBs — aren't just friends of yours, NIPPLES, but friends of "ours." If either of them makes a reference to this game of strip cribbage — or strip Uno or strip poker or strip Schnapsen — the next time the four of you hang out, the boyfriend could be blindsided. And it's not clear whether there were other witnesses to your drunken touch-and-suck. But if there were others there, and if you socialize with these other witnesses IRL or online, the chances that your boyfriend will find out increase exponentially.

You know your boyfriend better than I do, NIPPLES, so you'll have to ask yourself if finding out about the incident at a party or via a snarky Facebook post would leave him feeling twice as upset — because then we're talking about a crime and a cover-up, and learning about the LDIBs incident in a manner (from a friend, in front of other people) that leaves him feeling humiliated.

My boyfriend of nearly a year and I live together and are planning to move across the country in about a month. We have never fought and get along swimmingly. We have amazing sex, we see eye to eye on almost everything, and we are planning a future together. The only thing is, we have never said, "I love you," to each other. Is this normal? I know we love each other, but being in a serious, committed relationship of almost a year and not saying those words? Could it be possible that he doesn't love me?

Hopefully Not Unlovable

Even if your boyfriend had said, "I love you," a hundred thousand times over the last year, HNU, it would still be possible that he didn't love you. People have been known to lie about this shit. But I don't think a guy would move across the country or plan a future with a woman for whom he felt nothing. Either he already loves you but hasn't found the right moment to say so, or he's sensible enough to realize that you can't be certain that you're in love with someone until after you've had at least one fight.

That said, HNU, if you're ready to say it to him, go ahead and say it. Just don't have a meltdown if he's not ready — yet — to say it to you.

Say you've always wanted to peg a guy, but your otherwise GGG hot husband isn't into receiving anal — for good reason (he's had health problems back there) — but he jokingly suggests he would be fine with you pegging his equally hot gay little brother. Should you ask his gay little brother if you can peg him?

Wanting It For Evah

No.

How stupid would it be to sleep with my boss's gorgeous 18-year-old son? My boss has become a mentor to me. He and his wife have welcomed me into their home, which includes their aforementioned son, a high-school senior. I am a 23-year-old woman. Normally, I wouldn't sleep with anyone younger than 20. But besides being very attractive, my boss's son is funny, kind, and sweet. He's also incredibly horny and has some serious unexplored kinks that most girls his age have no interest in. I want to spend the next few months fucking my boss's son — bearing in mind and honoring, of course, your campsite rule. Here are the two problems as I see them: (1) Fucking around with your boss's kid seems a surefire way to seriously wreck your relationship with your boss. (2) He is still in high school.

Sex Or Not

1. Fucking your boss's kid seems like a surefire way to get your ass fired, SON, and depending on what field you're in — and how important good recommendations and work histories are in your field — fucking the boss's son could seriously derail your career. If, you know, you manage to get caught. But if you do decide to fuck the shit out of a gorgeous, funny, sweet, and limby adult who happens to be your boss's son, well, you wouldn't be the first person in human history to risk everything for sex. As Mark Twain observed more than a century ago: "The human being, like the immortals, naturally places sexual intercourse far and away above all other joys — yet he has left it out of his heaven! The very thought of it excites him; opportunity sets him wild; in this state, he will risk life, reputation, everything — even his queer heaven itself — to make good that opportunity and ride it to the overwhelming climax."

2. He is an adult — who is still in high school. You are not that far out of high school. Math is hard for me, SON, but according to my calculations, you're not that far apart in age. You might be sabotaging your career, but you wouldn't be robbing the cradle.

3. The campsite rule for new readers: The older and/or more experienced person in a sexual relationship with a large age and/or experience gap is obligated to leave their younger and/or less experienced partner in better shape than when they found them. That means no sexually transmitted infections, no fertilized eggs, no unnecessary drama, and no unnecessary trauma.

E-mail Dan Savage: mail@savageandlove.net
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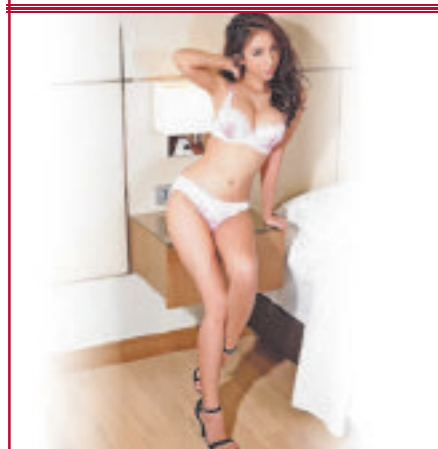


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